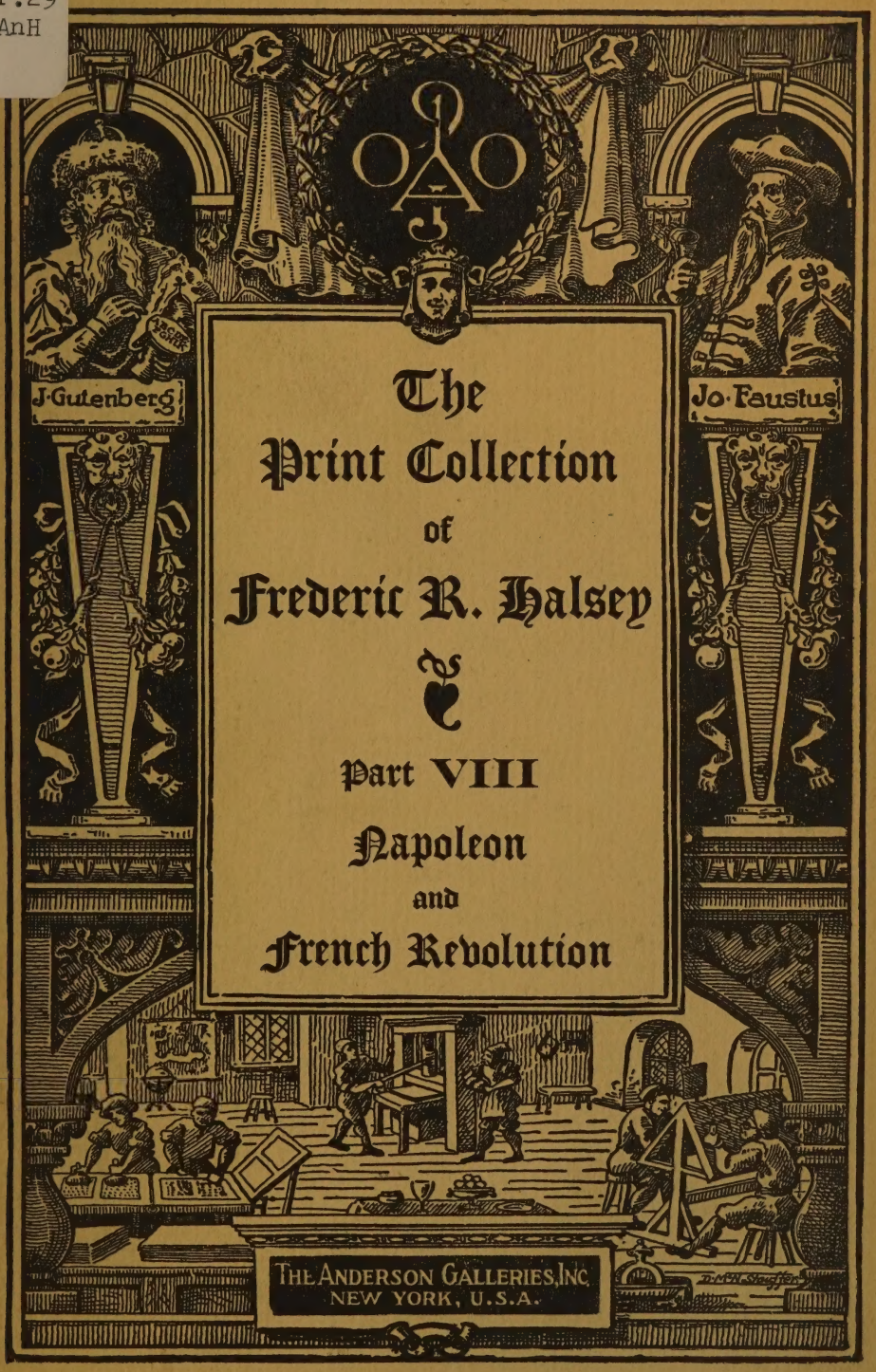
1917
Mar.29
NeAnH

N. Y.
Walpole Galleries

No. 1293—1917



The Print Collection of Frederic R. Halsey

Part VIII

Napoleon and French Revolution

THE ANDERSON GALLERIES, INC.
NEW YORK, U.S.A.

MARIE ANTOINETTE
MEZZOTINT BY HAIG AFTER MILLIEZ
[NUMBER 236]

THE

FREDERIC R. HALSEY COLLECTION OF PRINTS

PART VIII

NAPOLEON

AND

FRENCH REVOLUTION

TO BE SOLD

THURSDAY AND FRIDAY EVENINGS
MARCH 29 AND 30, 1917

AT 8:15 O'CLOCK

On Public Exhibition from March 21st

THE ANDERSON GALLERIES

MADISON AVENUE AT FORTIETH STREET
NEW YORK

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson Galleries, Incorporated, to enforce the contract with the buyer, without such re-sale.

8. BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Prints on Exhibition from March 21st.

Priced Copy of this Catalogue may be secured for $1.00

The Anderson Galleries

Incorporated.

MADISON AVENUE AT FORTIETH STREET, NEW YORK.

TELEPHONE, MURRAY HILL, 7680

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN.

PREFACE.

This is a catalogue of the eighth division of the remarkable Print Collection made during many years by Mr. Frederic R. Halsey, the sale of which has already brought to the owner larger returns than have been realized from the sale of any other print collection in America.

This division consists of engraved portraits of the leaders of the French Revolution and of Napoleon and the distinguished men and women who were his contemporaries. It is one of the most interesting collections ever shown in New York. Many eminent engravers are represented here, and they have reproduced the work of some of the most famous portrait painters of the XVIIth and XVIIIth Centuries.

The forty portraits of Louis XVI illustrate his career from his youth to his trial, condemnation, and execution, and among them are many rarities. At the age of 16 he had married Marie Antoinette and her fate was as tragic as his own. Of the forty-five portraits of the famous daughter of Maria Theresa the stipple by Curtis after a painting by Dufroe, the mezzotint by Brookshow after his own painting, and the mezzotint by Haid after the portrait by Milliez are of the highest celebrity. The collection contains many portraits of the contemporaries of Louis and particularly of the ladies of the court and the soldiers and statesmen of his time. There are also important engravings of Louis XVII and Louis XVIII. Nearly all the leaders in the reign of blood that followed the popular uprising against the inherited evils of the reign of Louis XVI are portrayed here, including Calonne, Necker, Beaumarchais, Mirabeau, Marat, Barere, and Couthon. Among the nine portraits of Charlotte Corday

is the wonderful stipple by Tassaert after the drawing by Hauer, which is the rarest and best of her portraits. The drawing was made when Charlotte Corday was on trial before the Tribunal.

Mr. Halsey gathered no less than seventy-eight fine portraits of Napoleon, and most of them are of the highest interest to collectors. Of the mezzotints the most celebrated are those by John Raphael Smith after Appiani, Schott after David, and Charles Turner after Masquerier, which is a beautiful impression printed in colors. The aquatint by Ebner after Guerin is of great rarity. Three stipple and line-engravings rarely found in any collection are Tassaert's and Cazenave's after a drawing by Naudet, Chataigner's engraving after his own design, and the magnificent "Rentrée de Napoleon le Grand" by Mariage. The stipple by Cardon after a drawing by Boze is of great celebrity, but of even higher importance to the collector is the original drawing from which this splendid engraving was made. The portraits of Empress Josephine and Empress Marie Louise are extremely interesting, particularly the mezzotint of the former published by Fairburn—a very fine and brilliant impression.

A glance through the catalogue will show that few great soldiers, statesmen, and rulers of Revolutionary and Napoleonic times had been overlooked when Mr. Halsey finished this division of his great collection, and an examination of the prints themselves will show the intelligent and careful discrimination with which he collected them.

This catalogue was prepared by Mr. Ferdinand Meder and Mr. Maurice Sloog.

THE
FREDERIC R. HALSEY COLLECTION OF PRINTS

PART VIII

NAPOLEON AND FRENCH REVOLUTION

FIRST SESSION

Thursday Evening, March 29, 1917, at 8:15 o'clock

LOTS 1–265

NOTE—The titles of the Prints and the places and dates of publication have been quoted in this Catalogue with exactness, and the errors in spelling and punctuation have been reproduced to facilitate collectors in making comparisons.

AGASSE (Isidore).

One of the brothers Agasse who were condemned to be hanged February 8, 1790, having manufactured some effects for the King.

1 AGASSE.

2 — Remedy

Stipple by Phelippeaux after a painting by Bauzil. Bust in oval. Fine impression with the inscription, printed in colors and touched up with the brush. With margin but lacking the plate-mark. 4to.

ALEXANDRE I (Paulowitch).

1777–1825.

Emperor of Russia, fought against Napoleon and signed in 1807 the treaty of Tilsit.

2 ALEXANDRE I.

17 — R.F.B.

Stipple by Bourgeois de la Richardière after a drawing by Auguste Desnoyers. Half length. Superb impression with the inscription, printed in colors, touched up with the brush. With margin showing the plate-mark. Folio.

3 ALEXANDRE I.

2 — Kennedy

Stipple by Louis Rados after a drawing by F. B. Bosio. Full length standing. Fine impression, with margin lacking the plate-mark and the publication line. Large folio.

4 ALEXANDRE I.

3 — Kennedy

Mezzotint by James Walker after a painting by I. Atkinson. Smith No. 14. Full length standing. First state, unknown to Smith. Very fine open letter proof. With large margin. Large folio.

From the Martin collection.

ANGLESEY (Henry William Paget, Marquis of).

1768–1854.

Commanded the cavalry and the horse artillery at the battle of Waterloo.

5 ANGLESEY.

12 — E. F. B.

Aquatint by R. Cooper and J. Sutherland after Henry Alken. On horseback. Superb impression printed in colors and touched up with the brush. Impression with the inscription. The margin trimmed to the engraved surface at the top and sides, at the bottom inside the plate-mark. Laid down on cardboard. Folio.

ANGOULEME (Louis Antoine de Bourbon, Duc d').

1775–1844.

General of the royal armies under Louis XVIII; became Dauphin of France at the death of Charles X. Was forced to exile himself.

6 ANGOULEME.

2 — E. F. B.

Mezzotint by Charles Turner after a painting by Huet Villiers. Whitman No. 16. Bust. Superb impression with the inscription; with margin showing the plate-mark. Small folio.

AUGEREAU (Pierre Francois Charles).

1757–1816.

Celebrated French general; was in most of the campaigns of Napoleon. Disgraced by the Emperor at his return from Elba, he retired to his country place, where he died.

7 LE GENERAL AUGEREAU OU PONT D'ARCOLE.

3 — R. F. B.

Stipple by Louis Ruotte after a drawing by Pointe. Full length standing. Very fine impression with the inscription, but lacking the plate-mark. Folio.

BAILLY (Jean Sylvain).

1730–1793.

Mayor of Paris in 1789; was accused of having ordered the shooting at the Champ de Mars in 1791. Condemned by the Revoluntionary Tribunal to be beheaded.

8 BAILLY.

2 — R. F. B.

Stipple and line-engraving by P. Beljambe after a painting by C. Monnet. Bust in an emblematic border. Superb impression with the inscription, but before the publisher's address; printed in colors. With large margin.

BARBIER-WALBONNE (Jacques Luc).

1769–1860.

Celebrated French historical and portrait painter.
He was a pupil of David.

9 BARBIER.

2 — R-F

Aquatint by Aubertin after J. B. Isabey. Bust. Superb impression with the inscription. With large margin. Small folio.

BARERE DE VIEUZAC (Bertrand).

1755–1841.

Deputy of the department of Hautes Pyrenées in 1789. Was one of the members of the Convention who asked for the head of Marie Antoinette.

10 BARERE A LA TRIBUNE.

1 — pike

Etching and aquatint by Vivant Denon after a drawing by J. B. Isabey. Three-quarter length. Very fine proof before all letters with small margin lacking the plate-mark at the sides, but trimmed closely to it at the top and bottom. Folio.

BARRAS (Paul Francois Jean Nicolas, Vicomte de).

1755–1829.

Member of the Directoire. Obtained for Napoleon the command of the army of Italy. Was disgraced after the coup d'état of the 18 Brumaire.

11 BARRAS.

7— R.F.

Line-engraving by Alexandre Tardieu after Hilaire Le Dru. Full length standing. Very fine impression with the inscription. With margin trimmed to the plate-mark. Folio.

BAVIERE (Auguste Amelie de).

Daughter of Maximilian Joseph I, Elector of Bavaria, and wife of Eugene de Beauharnais.

12 BAVIERE, AMELIA.

6 50 R.F.

Line-engraving by Paolo Caronni after a drawing by Antonio Locatelli. Half length. Very fine false proof printed with a mask in imitation of a proof before letters. With margin showing the plate-mark at the top and sides, at the bottom it is trimmed closely to it. Folio.

13 BAVIERE, AMELIA.

7— Kennedy

Stipple by Antonio Conte after a drawing by Nicolas Henrie Jacob. Full length, standing. Very fine impression with the inscription. With small margin lacking the plate-mark and the publication line. Folded and pressed out. Large folio.

BEAUHARNAIS (Eugène de, Duc de Leuchtenberg, Prince d'Eichstadt, Viceroi d'Italie).

1781–1824.

Adopted son of Napoleon. Fought against the Austrians. Retired to Munich at the fall of the empire.

14 BEAUHARNAIS.

3— R.F.B.

Aquatint by Charon after Aubry. Full length, in attack. Fine impression with the inscription, partly printed in colors and finished with the brush. With margin lacking the plate-mark. Laid down. Folio.

15 BEAUHARNAIS.

16— R.F.B.

Original drawing by Auguste Sandoz. On horseback. Also the engraving by Outhwaite for Thiers' "Histoire de l'Empire." 4to. (2)

16 BEAUHARNAIS.

2 — R. 7. Line-engraving by Paul Caronni. Bust in border. Fine impression with the inscription and with large margin. Also a proof with the engraver's name only in traced letters and with his dry stamp. (2)

17 BEAUHARNAIS.

3 — Stipple by Louis Rados after Nicolas Henrie Jacob. Full length. Very fine impression with the inscription. With margin showing the plate-mark at top and sides, but it is lacking at the bottom. Large folio.

18 BEAUHARNAIS.

2 — Stipple by Louis Rados after the drawing by F. B. Bosio. Full length standing. Very fine impression with the inscription. With margin showing the plate-mark. Large folio.

19 BEAUHARNAIS.

50 — R. 7. B. Stipple by L. C. Ruotte after the drawing by Gregorius from the bust by Chinard. Half length. Superb impression with the inscription, printed in two tints and finished with the brush. With margin showing the plate-mark. Folio.

BEAUMARCHAIS (Pierre Augustin Caron de).

1732–1799.

French publisher, printer and author of "Le Mariage de Figaro," "Le Barbier de Séville," etc. He obtained the contract to furnish ammunitions to America and made the first shipment to the new Republic in 1776.

20 BEAUMARCHAIS.

10 — Kennedy Etching finished with the graver by Tarare. Bust in clouds. Very fine proof with the engraver's name only in etching. With full margin (deckel-edges).

BENNIGSEN (Auguste Theophile Levin, Comte de).

1743–1826.

Russian general, fought against Napoleon and was one of the important generals at the Battle of Leipzic in 1813.

21 BENNIGSEN.

4 — R. 7. B. Stipple by Wright after a painting by G. Dawe. Half length. Very fine open letter proof. With margin showing the plate-mark. Folio.

BERNADOTTE (Jean Baptiste Jules).

1764–1844.

Famous general under Napoleon. Made King of Sweden and Norway in 1810 under the name of Charles Jean XIV. Fought against Napoleon at Leipzig.

EUGENE BERNARDINE DESIREE CLARY.

1781–1860.

Wife of Bernadotte.

22 BERNADOTTE.

5/- E.7.B.

Mezzotint by W. Dickinson after a painting by F. Gérard. Bust in border. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Folio.

23 BERNADOTTE AND DESIREE CLARY.

2/- E.7.B.

Stipple by Choubard after a drawing by Lafond junior. Busts in oval with rectangular border. Fine impression with the inscription. With margin showing the plate-mark. Folio.

BERRY (Marie Caroline Ferdinande Louise de Bourbon, Duchesse de).

1798–1870.

Daughter of Ferdinand I, King of Naples and the Two Sicilies. Married to the Duke of Berry, second son of Charles X; was shamefully disgraced by Louis Philippe.

24 BERRY.

2/- Stoop

Line-engraving by Paul Audouin after a painting by H. Hesse. Bust in oval with rectangular border. Brilliant impression with the inscription on the tablet in open letters. With large margin. Folio.

ARRIVEE DE SON ALTESSE LE DUC DE BORDEAUX.

Original lithograph by J. Isabey. Impression with the inscription. With large margin. Folio. (2)

BERTHIER (Alexandre, Prince de Neufchatel and de Wagram, duc de Valengin).

1753–1815.

Officer on the staff of Rochambeau and Lafayette when they came to America. Marshal of France under Napoleon. Committed suicide in Bamberg.

25 BERTHIER.

1 — Pike

Stipple by A. Hubert Lefèvre after a drawing by Payou fils. Full length standing. Impression with the inscription. With margin lacking the plate-mark. The inscription margin repaired. Large folio.

26 BERTHIER.

2 —

Stipple by Prot after a painting by Berlier. Full length standing. Impression with the inscription. With margin lacking the plate-mark. The lower left corner torn and repaired. Large folio.

27 BERTHIER.

2 —

Mezzotint by Coqueret and Lachaussée after Mle. Boze. Full length standing. Impression with the inscription. With margin lacking the plate-mark. Folio.

28 BERTHIER.

2 —

Mezzotint by Coqueret after Mle. Ursule Boze. Oval bust in rectangular border. Proof with the artists' names only, traced with the needle. With margin lacking the plate-mark. Folded and pressed out.

BERTRAND (Henri Gratien, Comte).

1773–1844.

Marshal of France and companion of Napoleon in exile at Saint Helena.

29 BERTRAND.

2 — R.F.B.

Stipple by Mécou after Bordes. Oval bust. Superb proof on India paper, before the ornamental border, but with the artists' names and the publication-line only. With large margin. 4to.

30 BERTRAND.

2 — R.F.B

Aquatint by Genty. On horseback. Good impression with the inscription. With small margin lacking the plate-mark. 4to.

BESSIERES (Jean Baptiste, Duc d'Istria).

1766–1813.

Marshal of Napoleon and was in the campaign in Egypt. He was killed on the eve of the battle of Lützen.

31 BESSIERES.

9 — Aquatint by Charon after Martinet. Full length standing. Very fine impression partly printed in colors and touched up with the brush. With large margin. Folio.

E.F.B.

BEURNONVILLE (Pierre de Riel, Marquis de).

1752–1821.

Celebrated French general, minister of war in 1793, and minister of state in 1814.

32 BEURNONVILLE.

2 — Stipple by C. Lasinio, oval bust. Good impression with the inscription. With small margin showing the plate-mark. Small 4to. With a collector's mark (C. B. B.). Unknown to Fagan. Scarce.

R.F.

33 BEURNONVILLE.

5 — Stipple by F. Bonneville after the engraver's own design. Oval bust. Very fine impression with the inscription printed in colors. With large margin. Small 4to.

E.F.B.

34 BEURNONVILLE.

2 50 — Mezzotint by Coqueret after a drawing by Hilaire le Dru. Full length standing. Impression with the inscription. With margin showing the plate-mark. Folio.

Wheelwright

BLUCHER (Gebhard Lebrecht von, Prince of Wahlstadt).

1742–1819.

In command of the German army, he co-operated with Wellington at the battle of Waterloo.

35 BLUCHER.

2 — Aquatint by R. Cooper and J. Sutherland after a painting by Henry Alken. On horseback. Very fine impression with the inscription. With small margin lacking the plate-mark. Small folio. Slightly creased.

Meier

36 BLUCHER.

11 — Stipple by Henry Mayer after Maria Singleton. ¾ length standing. Very fine proof with the inscription printed on India paper. With small margin showing the plate-mark. Folio.

37 BLUCHER.

4 — Stipple by F. Krethlow after a drawing by L. Wolf. Oval bust with laurels and palms as border. Very fine open letter proof and before the inscription on the tablet. With margin trimmed to the plate-mark. Folio.

Meder

BOIGNE (Benoit Leborgne, Comte de).

1751–1830.

French general, served in India, retired in Chambery. His wife wrote the well-known "Memoires de la Comtesse de Boigne."

38 BOIGNE.

1 — Stipple by Ambroise Tardieu. Oval bust in rectangular frame. Impression with the inscription. With margin showing the plate-mark. Small 4to.

pike

BACCIOCHI (Marie Ann Elisa Bonaparte; Princesse de Lucques et de Pombino; Comtesse de Campignano).

1777–1820.

Sister of Napoleon, married Felix Bacciochi, was styled "the Sémiramis de Lucques"; she died in Germany.

39 BACCIOCHI.

2 50 Stipple by F. Ambrosi after a drawing by F. B. Bosio. Full length standing. Very fine impression with the inscription. With margin showing the plate-mark at top and sides, trimmed closely to it at the bottom. Large folio.

BONCHAMP (Charles Melchior Artus, Marquis de).

1759–1793.

One of the famous generals of the Vendée, was wounded and died after the battle of Chollet.

40 BONCHAMP.

Stipple by Mme. Marchand after her own drawing. Bust colored with the brush. Very fine impression with the inscription. With large margin. 8vo.

1 —

pike

BONNIERES (Alexandre Jules Benoit de).

1750–1801.

French lawyer and member of the conseil of the 500.

41 BONNIERES.

1/- pike

Line-engraving by L. F. Mariage after a painting by J. B. C. Robin. Oval bust in rectangular frame. Very fine impression with the inscription. With margin showing the plate-mark at the bottom, trimmed closely to it at top and sides. Small folio.

BORGHESE (Marie Pauline Bonaparte, Duchesse de Guastella, Princess).

1780–1825.

Sister of Napoleon, was married in 1801 to General Leclerc and a second time to Prince Camille Borghèse.

42 BORGHESE.

25/- R. F. B.

Original drawing by Auguste Sandoz. Full length standing. Very fine drawing, Thiers, "Histoire du Consulat." Also the engraving by Pannier. 8vo. (2)

BOURGOIN (Marie Thérèse Etienette).

1785–1833.

Celebrated French actress and a favorite of Napoleon.

43 BOURGOIN.

2/- King

Line-engraving by Bertonnier after a painting by Sicardi. Head in a cloud. Very fine proof with the artists' names and the vignette only. With large margin. 4to.

BRETEUIL (Louis Auguste le Tonnelier, Baron de).

1733–1807.

French diplomatist much employed by Louis XV and Louis XVI. His advice to the court not being accepted in 1789, he emigrated and died in Hamburg.

44 BRETEUIL.

4/- R. F.

Line-engraving by Chevillet after his own design. Oval bust in rectangular border. Superb proof before all letters. With margin showing the plate-mark at the bottom and the sides, but trimmed closely to it at the top. Folio.

BRUNE (Guillaume Marie Anne).

1763–1815.

French general under Napoleon. Ambassador of France to Constantinople. He was one of the followers of the Emperor on his return from Elba and was assassinated in Avignon.

45 BRUNE.

20 — E. F. B.

Mezzotint by C. H. Hodges after the engraver's own painting. Oval bust in rectangular border. Magnificent impression with the inscription. With large margin. Folio.

46 BRUNE.

1 50

Stipple and line-engraving by J. J. F. Tassaert after a drawing by F. J. Harriet. On horseback. Very fine impression with the inscription. With margin, lacking the plate-mark. Folio.

47 BRUNE.

2 — H.W.

Another impresion of the same. Superb proof with the artists' names and with the name of the personage in open letters, but before any other inscriptions. With margin showing the plate-mark. Folio.

CAGLIOSTRO (Alexandre Joseph Balsamo, Comte de).

1743–1795.

Celebrated Italian impostor who was implicated in the "Diamond Necklace" affair. He died in prison in Rome.

CAGLIOSTRO (Seraphinia Felichiani, Comtesse).

A clever intrigante who was married to Cagliostro about 1773.

48 COUNT AND COUNTESS OF CAGLIOSTRO.

3 50 R 7

Mezzotints ascribed to J. F. Janinet after the engraver's own design. Oval busts in rectangular borders. Very fine impressions with the inscriptions colored with the brush. The first one with untrimmed margin (deckel edges), the other with margin showing the plate-mark. 8vo. (2)

DE CALONNE (Charles Alexandre).

1734–1802.

Minister of Finance to Louis XVI; excessively prodigal, he was obliged to resign in 1787. He emigrated to England and returned to France in 1802.

49 DE CALONNE.

4 — Mezzotint by De Brea after a painting by Mme. Vigée Le Brun. Three-quarter length, sitting at his desk. Very fine impression with the inscription. With margin showing the plate-mark at the top and sides, but it is missing at the bottom. Folio.

mw.

50 DE CALONNE.

11 — Another impression of the same. Magnificent proof with the names of the artists and the personage traced with the needle. With margin showing the plate-mark at the top and bottom, trimmed closely to it at the sides. Folio.

Sloog

CAMBRONNE (Pierre Jacques Etienne, Baron de).

1770–1842.

French General of the armies of Napoleon. To him has been incorrectly applied the famous saying when summoned to surrender at Waterloo.

51 CAMBRONNE.

5 — Aquatint by Charon after a drawing by Aubry. Full length standing. Good impression with the inscription, colored with the brush. With large margin. Not an early impression; repaired in the margin. Folio.

R. F. B.

CAROLINA AUGUSTA, Empress of Austria.

Caroline Augusta of Bavaria married Francis II of Germany and was the mother of Marie Louise, the wife of Napoleon.

52 CAROLINA AUGUSTA.

6 — Stipple by Luigi Rados after a drawing by J. Stieler. Bust. Very fine impression with the inscription. With margin showing the plate-mark. Small tears in the margin not affecting the engraving. Elephant folio.

Meder

CARNOT (Lazare Nicolas Marguerite).

1753–1823.

One of the most popular generals of Napoleon; was nicknamed "Le père la Victoire."

53 CARNOT.

5 — E. F. B.

Line-engraving by Hü (*sic*) after a drawing by Camoir. Circular bust in rectangular border. Impression with the inscription, printed in colors. With margin showing the plate-mark. Small 4to.

CHARETTE DE LA CONTRIE (Francois Athanase).

1765–1796.

Famous Vendean general; was taken prisoner and executed in 1796.

54 CHARETTE.

2 — R. F.

Stipple by an unknown engraver. Oval bust in the uniform of French royal guard. Proof before all letters but with the vignette. With margin trimmed to the plate-mark at the top and sides, but showing it at the bottom. Small folio.

55 CHARETTE.

1 — Pike

Another impression of the same. Second state. The cockaded hat has been changed to a head cloth and the left hand is in a sling. Proof before all letters, but with the vignette. With margin trimmed to the plate-mark at the sides but showing it at the top and bottom.

CHARLES LOUIS, Archduke of Austria.

1771–1847.

Commander-in-chief of the Austrian army; defeated Massena at Caldiero and Napoleon at Aspern and was defeated by Napoleon at Wagram.

56 CHARLES LOUIS.

7 — Kennedy

Stipple and line-engraving by Velyn after a drawing by Noireterre. Half length. Circle in rectangular border. Superb impression with the inscription, printed in colors, slightly touched up with the brush. With margin showing the plate-mark. Small 4to.

57 CHARLES LOUIS.

150 Meder

Stipple engraving by L. Schiavonetti after a painting by M. Kellerhoven. Full length standing. Very fine impression with the inscription. With margin showing the plate-mark at the bottom only. Laid down on drawing paper. Large folio.

58 CHARLES LOUIS.

45 — G.F.B.

Mezzotint by Valentine Green after a painting by P. J. Loutherbourg. Whitman No. 139. Second state unknown to Whitman. The inscription has been changed to "Armies in Italy" and "London, Published Jan. 1, 1806, by James Daniell, 480, Strand." Magnificent impression with the inscription, printed in colors, slightly touched up with brush. With margin showing the plate-mark.

CHARLES LOUIS FREDERICK, Grand Duke de Bade.

1728–1811.

Married the adopted daughter of Napoleon, Stephanie de Beauharnais, and fought at his side until the battle of Leipzic.

59 DUKE DE BADE.

5 — G.F.B.

Line-engraving by F. Lignon after the engraver's own design. Bust in rectangular border. Very fine proof before all letters on India paper, with large margin. Small folio.

CHARLES X OF FRANCE.

1757–1836.

Phillipe Comte d'Artois, fourth son of Louis, Dauphin of France and brother to Louis XVI. Succeeded his brother Louis XVIII as King of France. He abdicated in favor of the Duke of Bordeaux and died in England in 1836.

60 CHARLES X.

4 —

Aquatint by J. P. M. Jazet after the artist's own design. Full length standing. Fine impression with the inscription. With margin lacking the plate-mark. Slightly rubbed. Large folio.

61 CHARLES X.

12 — Kennedy

Etching finished with the graver by Lebeau after Vanloo. Oval bust in ornamental rectangular border. Superb impression with the inscription; with large margin. 8vo.

62 CHARLES X.

1 50 E.F.B.

Etching finished with the graver by Dupin fils after a painting by P. A. Hall. Oval, half length standing in ornamental rectangular border. Third state; part of the ornamentation on the right has been removed, and the dedication and publication-line have been added. With very large margin. Small 4to.

63 CHARLES X.

1 50 mw.

Another impression of the same. Second state; with the ornamentation on the right of the border and before the dedication. Very fine impression with margin lacking the plate-mark.

64 CHARLES X.

4 — E.F.B.

Etching finished with the graver by M. L. Adelaide Boizot after a drawing by L. S. Boizot. Circular bust in rectangular ornamented border. Superb impression with the inscription. With very large margin. Small 4to.

65 CHARLES X.

1 — Pike

Stipple and line-engraving by A. Freschi after an original painting in the possession of Count Des Cart. Bust in rectangular border. Impression with the inscription. With small margin lacking the plate-mark.

CHAUVEAU LAGARDE (Claude Francois).

1756–1841.

French lawyer who defended Marie Antoinette of France and Charlotte Corday.

66 LAGARDE.

1 50

Lithograph by P. Sudré after a painting by Rouillard. ¾ length sitting at his desk. Very fine impression with the inscription, printed on India paper. With large margin. Folio.

CLARKE (Henri Jacques Guillaume, Duc de Feltre).

1765–1818.

French marshal and statesman. He was employed by the Directoire to watch Napoleon. He afterwards attached himself to the Emperor and became minister of war until 1814.

67 CLARKE.

8 — Line-engraving by R. U. Massard after a painting by Fabre. Full length standing in court costume. Impression with the inscription. With very large margin. Large folio.

CLERY (Jean Baptiste Antoine Hanet dit).

Valet to the king of France, Louis XVI. He emigrated and died in Austria.

68 CLERY.

1 — pike Line-engraving by P. Audinet after a painting by H. Danloux. Bust in oval. Very fine impression with the inscription. With very large margin. Small folio.

COLBERT (Auguste-François-Marie, Baron de).

1777–1809.

French general; fought with Napoleon and was killed at Villafranca.

69 COLBERT.

12 50 Sbog Aquatint by J. P. M. Jazet after a painting by Gérard. Full length standing in uniform. Very fine proof with the artists' names only. With margin lacking the plate-mark. Elephant folio.

DUC DE BOURBON (Louis Henri Joseph, Prince de Condé).

1756–1830.

Father of the Duc d'Enghien; emigrated to Germany and committed suicide.

70 DUC DE BOURBON.

1 — pike Line-engraving. Bust in rectangular border. Very fine and brilliant proof before all letters. With very large margin. Small folio.

71 DUC DE BOURBON.

150 Stipple by Bartolozzi after a painting by Mme. de Tott. Three-quarter length standing. Superb impression with the inscription. With margin showing the plate-mark. Folio.

CORDAY D'ARMANS (Marie Anne Charlotte).

1768–1793.

French patriot who went to Paris to assassinate Marat. She was beheaded.

72 CORDAY.

1 — pike

Stipple by Mge . . . [Mariage] after a painting by Le Lu. Bust in oval. Very fine impression with the inscription; with large margin. 4to.

73 CORDAY.

1 — R7.

Stipple by Massol after a drawing by Queverdo. Circular, three-quarter length sitting in jail, below a view of the assassination of Marat; on rectangular ground. Very fine impression with the inscription, printed in bistre with very large margin (deckel edge).

74 CORDAY.

20 —

Stipple by Tassaert under the direction of Anselin after a drawing by Hauer. Half length standing, in rectangular border. Superb proof with the blank tablet. With margin lacking the plate-mark. Small folio.

THE RAREST AND THE BEST PORTRAIT OF CHARLOTTE CORDAY.

75 ARRESTATION OF CHARLOTTE CORDAY AFTER THE MURDER OF MARAT.

1 — pike

Etching by Vinkeles. Very fine proof before all letters. with margin lacking the plate-mark.

76 THE DEATH OF JEAN PAUL MARAT.

1 — pike

Stipple by N. Schiavonetti after a drawing by D. Pellegrini. Fine impression with the inscription; with margin lacking the plate-mark.

Curious engraving, as it shows Marat murdered on a sofa instead of in his bath tub.

77 ASSASINAT DE MARAT.

1 50 mw.

Photogravure after the painting by Jules Aviat. Impression with the inscription, printed on India paper; with margin. Elephant folio.

78 CHARLOTTE CORDAY IN JAIL.

2 50 mw.

Mezzotint by G. Maile after a painting by Mlle. Thomas. Impression with the inscription, the title in open letters. With large margin. Folio.

79 CHARLOTTE CORDAY AT THE WINDOW OF THE CONCIERGERIE.

3 50 Mw.

Etching finished with the graver by Charles Louis Muller after the painting by Alphonse Lamotte. Very fine remarque proof on India paper, signed in pencil by both artists. With untrimmed margin. Folio.

80 M. ANNE CHARLOTTE CORDAY ON THE GUILLOTINE.

1 — Pike

Stipple by James Aliprandi after a painting by J. Beys. Impression with the inscription. With margin trimmed closely to the plate-mark. Folio.

CORVISART DESMARETS (Jean Nicolas).

1755–1821.

French surgeon who was the physician of Napoleon and Josephine.

81 CORVISART.

14 — R. F. B.

Line-engraving by M. Blot after a painting by Gérard. Small folio. Bust in rectangular border. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Two slight repairs in the right margin.

COUTHON (Georges Auguste).

1755–1794.

French lawyer, member of the Convention; was beheaded after the 9 Thermidor.

82 COUTHON.

2 — Kennedy

Stipple by Verité after a painting by Ducreux. Oval bust in rectangular border. Very fine impression with the inscription, printed in two tints and touched up with the brush. With small margin lacking the plate-mark. 8vo.

DAVID (Jacques Louis).

1748–1825.

Celebrated French painter of the Court of Napoleon.

83 DAVID.

3 — R. M.

Mezzotint by J. P. M. Jazet after a drawing by J. Odevaere. Full length standing. Very fine impression with the inscription. With margin showing the plate-mark. Elephant folio.

DEMEUNIER (Jean Nicolas).

1751–1814.

French lawyer who came to America in 1789, returned to France, and was President of the Tribunal in 1805.

84 DEMEUNIER.

2 — Kennedy

Stipple by Verité after the engraver's own drawing. Oval bust in rectangular border. Very fine impression with the inscription, printed in colors. With margin showing the plate-mark at the top and sides, at the bottom it is lacking. 8vo.

DENON (Dominique Vivant, Baron).

1747–1825.

Painter engraver; he followed Napoleon to Egypt as historiographer.

85 DENON.

2 50 R 7.

Etching by Vivant Denon after a drawing by J. B. Isabey. Bust. Very fine proof with the artists' names only. With margin lacking the plate-mark. Small folio.

DESAIX DE VEYGOUX (Louis Charles Antoine).

1768–1800.

French General who was killed at the battle of Marengo.

86 DESAIX.

2 — E. 7 B.

Stipple by Fiesinger after a drawing by J. Guerin. Bust in oval. Impression with the inscription. With margin lacking the plate-mark. Small folio.

DESSAULT (Pierre Jean).

1744–1795.

French surgeon of Paris who took care of the Dauphin Louis XVII.

87 DESSAULT.

1 50 R 7.

Etching finished with the graver by L. J. Cathelin after a drawing by Ch. N. Cochin. Bust. Fine impression with the inscription. With small margin lacking the plate-mark. 8vo.

DESPINOY (Hyacinthe François Joseph).

1764–1848.

French General who followed Bonaparte during the Italian war.

88 DESPINOY.

1 50 R 7.

Aquatint by F. Agnelli after the engraver's own drawing. Bust in oval. Very fine impression with the inscription and with large margin. Small folio. Very scarce.

DIEUDONNE (Christophe).

1757–1805.

French lawyer and member of the Tribunal.

89 DIEUDONNE.

1 – Pike

Engraving in crayon manner by Mainal, after the engraver's own drawing. Bust in oval. Very fine proof but with the artist's name only traced with the needle. With large margin (deckel edges). Folio.

BARRY (Jeanne Bécu, Comtesse du).

1746–1793.

The mistress of Louis XV after 1768; she was notorious for her prodigality and was guillotined at Paris.

90 DU BARRY.

65 – 8.7.B.

Mezzotint by Thomas Watson after a painting by Fr. Drouais. Smith No. 13—Goodwin No. 9. Oval bust in rectangular border. Superb proof before the name of the personage but with the artists' names and the publication line. With large margin. Also the same personage, full length standing. Line-engraving from the "Gentlemen's Magazine." (2)

DUCHESNOIS (Catherine Josephine Rafin, Mademoiselle).

1777–1835.

French actress who played at the Theatre Francais during the Empire period.

91 DUCHESNOIS.

6 – 8.7.B.

Stipple after a painting by Momal. Bust in oval. Very fine and brilliant proof before all letters; with large margin. Small folio.

DUGAZON (Louise Rosalie Lefevre, Madame).

1755–1821.

Well-known French actress celebrated for her beauty.

92 DUGAZON.

20— Stipple engraving by Monsaldy after a miniature by J. B. Isabey. Bust in oval. Superb impression with the inscription, printed in colors. With large margin. Small folio.
Q. F.B.

DUROC (Gerard Christophe Michel, Duc de Frioul).

1772–1813.

French General; took part in all the battles of Napoleon and was killed at Reichenbach.

93 DUROC.

4— Line-engraving by Mme. Marechal. Circular bust in rectangular border. Impression with the inscription, printed in colors. With large margin. 4to.
Q. F.B.

ELIZABETH PHILIPPINE MARIE HELENE DE FRANCE.

1764–1794.

Sister of Louis XVI; she followed the royal family to the Temple and was beheaded the 10th of May.

94 ELIZABETH.

5— Etching finished with the graver after a painting by Me. Guiard. Bust in oval. Very fine brilliant impression with the inscription, and with large margin. Small folio.
Dh

95 ELIZABETH.

1— Stipple by Cardon after the engraver's own drawing. Bust in oval. Superb impression with the inscription and with large margin. 8vo.
Pike

96 ELIZABETH.

12— Etching finished with the graver by Le Beau after a drawing by Fontaine. Oval bust in rectangular ornamented border. Superb impression with the inscription, before the number. With large margin. Small 4to.
Kennedy

VERY SCARCE IN SUCH FINE CONDITION.

97 ELIZABETH.

2 — mu. Aquatint and etching. Bust in oval. Very fine impression with the inscription. With small margin showing the plate-mark. Folio.

98 THE PRINCESS ELIZABETH TAKEN FROM THE CONCIERGERIE.

1 — Pike Stipple by N. Schiavonetti after a painting by D. Pellegrini. Very fine impression with the inscription. With untrimmed margin (deckel edges). Folio.

ENGHIEN (Louis Antoine Henry de Bourbon Condé, Duc d').

1772–1804.

French officer who was shot in Vincennes by order of Napoleon.

99 ENGHIEN.

4 — 8.7B. Mezzotint published by Esbard and Bulla. Circular bust in ornamented rectangular border with a view of the execution. Very fine impression with the inscription. With small margin showing the plate-mark. Slightly rubbed. Folio.

100 ENGHIEN.

12 — Stipple by Augustin Legrand after a drawing by Desrais. Bust with an ornamented border. Superb impression with the inscription, printed in colors and touched up with the brush. With large margin. Small folio.

101 ENGHIEN.

2 50 — Line-engraving by Richomme after a drawing by Bourdon. Oval bust in rectangular border. Very fine impression with the inscription, and with large margin.

8.7B. ANOTHER PORTRAIT OF THE SAME.

Stipple by A. Cardon after H. Villier. Oval bust surrounded by emblematic ornaments. Very fine open letter proof, with margin lacking the plate-mark. Both small folio. (2)

D'EON DE BEAUMONT (Charles Genovefa Louisa Andrew Timothy, Chevalier).

1728–1810.

French diplomatist who became famous as a secret agent by the cleverness of his female disguises.

102 D'EON.

1/50 R 7.

Mezzotint by Thomas Burke after a painting by Huquier. Smith No. 2. Oval bust in rectangular border. Very fine impression with the inscription. The margin trimmed to the engraved surface at the top and sides, at the bottom closely to the plate-mark. Small folio.

103 D'EON.

7/- R 7.

Mezzotint published by S. Hooper. Full length standing, in the costume of Bellona. Impression with the inscription. With margin showing the plate-mark at the top and sides only. Folio.

104 D'EON.

10/- mw.

Etching finished with the graver by J. B. Bradel after the engraver's own drawing. Bust in framework. Very fine impression with the inscription. With margin showing the plate-mark.

ANOTHER PORTRAIT OF THE SAME IN FEMALE COSTUME.

By the same artist and in exactly the same manner and condition as the above. Both folios. (2)

105 D'EON.

8/- mw.

Stipple by F. Howard after a painting by A. Kauffmann. Bust in oval. Very fine impression with the inscription, printed in bistre. With margin but lacking the plate-mark. Folded and pressed out. Folio.

106 D'EON.

4/- R 7.

Stipple by Th. Chambers after a drawing by R. Cosway. Bust, rectangular. Superb proof before the inscription but with the artists' names and the publication-line in traced letters. With large margin.

ANOTHER PORTRAIT OF THE SAME.

Line-engraving and stipple by J. Conde after the engraver's own drawing. Bust in oval. Impression with the inscription. With small margin lacking the plate-mark. Inlaid. Both 8vo. (2)

107 D'EON.

Etching finished with the graver by C. F. Letellier after a drawing by M. Baader. Oval bust in rectangular border. Very fine impression with the inscription, but before the number. With large margin.

6 —
Vking

ANOTHER PORTRAIT OF THE SAME.

Etching finished with the graver published by Esnaults et Rapilly. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With large margin. Both 8vo.

SAXE COBOURG SAALFELD (Ernest Frederic Prince de).

1724–1800.

German general who fought against the French republic.

108 SAXE COBOURG.

Stipple by James Gillray after a painting by P. J. De Loutherbourg. Oval bust in rectangular border. Very fine impression with the inscription. With margin trimmed to the plate-mark. Folio.

2 50
Meder

FAUCHET (Abbé Claude).

1744–1793.

French priest who assisted in taking of Bastille and was beheaded.

109 FAUCHET.

Etching finished with the graver by Marie Anne Crosier after engraver's own drawing. Oval bust in rectangular ornamented border. Very fine proof before all letters. With small margin showing the plate-mark at the top and bottom, trimmed closely to it at the sides. Small 4to.

1 —
Pike

FERINO (Pierre Marie Barthelemy).

1747–1816.

French General and Governor of Antwerp.

110 FERINO.

Stipple by Elizabeth Herhan after a drawing by J. Guerin. Bust in oval. Very fine impression with the inscription. With margin showing the plate-mark. Folio.

1 —
pike

FOY (Maximillian Sebastien).

1775–1825.

General and lawyer, who fought under Napoleon at Waterloo.

111 FOY.

5 — E. F. B.

Line-engraving by A. Lefevre after a painting by H. Vernet. Oval bust in rectangular border. Very fine impression with the inscription in open letters, printed on India paper. With very large margin. Folio.

ANOTHER IMPRESSION OF THE SAME.

Very fine and brilliant proof with the vignette and with the artists' names in traced letters only. Printed on India paper; with very large margin. Folio. (2)

FRANCOIS D'AUTRICHE.

1768–1835.

Emperor of Germany, who after the second coalition against France became Emperor of Austria.

112 FRANCOIS I.

21 — E. F. B.

Stipple by F. V. Durmer after a painting by John Ziterer. Bust in oval. Very fine and brilliant impression with the inscription, printed in colors, slightly touched up with the brush. With margin showing the plate-mark. Small folio.

113 FRANCOIS I.

2 50

Stipple by J. Godby after a painting by A. Zabuernix. Three-quarter length standing. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Small folio.

FREDERIQUE SOPHIE WILHELMINE,

Princesse de Prusse.

Daughter of Frederick William II. She married in 1769 William V. of Orange and retired to England after the conquest of Holland by Napoleon.

114 FREDERIQUE DE PRUSSE.

17 — E. F. B.

Etching finished with the graver by D. Chodowiecki after the engraver's own drawing. Oval bust in rectangular ornamental border. Very fine and brilliant impression with the inscription. With large margin. Folio.

115 FREDERIQUE DE PRUSSE.

11 — Meder

Etching finished with the graver by R. Vinkeles after a drawing by J. P. C. Haag. On horseback. Very fine impression with the inscription. With large margin. Folio.

FREDERIC AUGUSTE, Roi de Saxe.

1750–?

Fought against France during the Revolution and the Empire, but after the battle of Jena he became one of the allies of Napoleon.

116 FREDERIC DE SAXE.

5 50 Kennedy

Stipple by J. Tassaert after Marechal. Bust. Very fine impression with the inscription, printed in two tints. With margin showing the plate-mark. Small 4to.

FRIEDRICH IOSIAS HERZOG ZU SACHSEN COBURG.

1753–1815.

Austrian General who fought against Dumouriez and Moreau.

117 FRIEDRICH IOSIAS ZU SACHSEN COBURG.

2 — Meder

Line-engraving and crayon manner by F. W. Nettling after the engraver's own drawing. Oval bust in rectangular ornamental border. Very fine impression with the inscription, printed in bistre. With small margin lacking the plate-mark. Small folio.

FRIEDRICH WILHELM III VON PREUSSEN.

1770–1840.

King of Prussia. Succeeded his father in 1797. Signed the treaty of of Tilsit and was victorious against Napoleon at Leipzic.

118 FRIEDRICH WILHELM III; when Crown Prince.

2 — Meder

Line-engraving by Lignon after a painting by Steuben. Bust in rectangular border. Very fine impression with the inscription. With large margin. Folio.

119 FRIEDRICH WILHELM III.

5 — Meder

Line-engraving by F. Forster after a painting by F. Gérard. Oval bust in rectangular ornamental border. Very fine and brilliant impression with the inscription. With very large margin. Folio.

ANOTHER PORTRAIT OF THE SAME.

Stipple by Fr. Bolt after the engraver's own drawing. Bust in oval. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Folio. (2)

GENLIS (Stephanie Felicite Ducrest, Comtesse de).

1746–1831.

French writer who became governess to the children of the Duke of Orléans.

120 GENLIS.

1—
Pike

Stipple by C. Watson after an original painting by Cosway. Bust. Very fine impression with the inscription. With margin showing the plate-mark at the bottom and the right side, on the left side and the top it is lacking. 4to.

ANOTHER PORTRAIT OF THE SAME.

Line-engraving after the painting by Gérard. Bust in rectangular border. Very fine proof before all letters. With very large margin. Small folio. (2)

GOURGAUD (Gaspard Baron).

1783–1852.

Celebrated French General and friend of Napoleon. He was sent with the Prince de Joinville to Saint Helena to bring back the body of the Emperor.

121 GOURGAUD. LA MISSION DANGEREUSE.

5.50
8-7B.

Stipple line-engraving by Badoureau after a painting by Guet. Fine impression with the inscription, printed in colors and touched up with the brush. With margin lacking the plate-mark. Folio. A few small tears in the margin.

GRETRY (André Ernest Modeste).

1741–1813.

Celebrated composer. Born in Liège. Was a favorite of the public during the Empire.

122 GRETRY.

1.50
R 7.

Etching finished with the graver by L. J. Cathelin after a painting by Mme. L. Vigée Le Brun. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Small folio.

GROUCHY (Emmanuel, Marquis de).

1766–1847.

French General. Fought in all the battles of the Empire. Arrived too late to save the day at Waterloo. After the abdication of Napoleon he came to America and returned to France in 1821.

123 GROUCHY.

5.50 Aquatint by Cheron. Oval bust in rectangular border. Very fine and brilliant proof before all letters. With margin trimmed to the plate-mark at the sides but showing it at top and bottom. Large 4to.

8.7.B.

VERY SCARCE.

GUILLOTIN (Joseph Ignace).

1738–1814.

French doctor, who invented the beheading machine which bears his name.

124 GUILLOTIN.

Etching finished with the graver by B. L. Prevost after a drawing by J. M. Moreau. Circular bust in rectangular ornamental border. Superb impression with the inscription. With small margin showing the plate-mark. 8vo.

7.50

MACHINE PROPOSEE A L'ASSEMBLEE NATIONALE POUR LE SUPPLICE DES CRIMINELLES.

Aquatint ascribed to J. F. Janinet. Very fine impression with the inscription. With margin lacking the plate-mark. 8vo. (2)

GUINES (Adrien Louis de Bonnières, Comte de).

1735–1806.

French diplomatist and ambassador to the court of St. James's.

125 GUINES.

Mezzotint published by P. Lion. Three-quarter length sitting at a table. Very fine impression with the inscription. With margin showing the plate-mark. Folio.

8 —

HARBOUVILLE (Charles Joseph Fortune, Marquis d').

1756–1829.

An ardent Royalist. Nominated by Bonaparte governor of Antwerp and was one of the judges of Marshal Ney, who voted for his death. Was appointed General Director of the French post-office in 1815.

126 HARBOUVILLE.

4 — Stipple by J. J. Van den Berghe after a painting by M. J. Van Bree. Oval bust in rectangular border. Very fine and brilliant open letter proof, printed in bistre. With very large margin. Folio.

8. F.B.

HOCHE (Lazare).

1768–1797.

A well-known French General who was a great favorite.

127 HOCHE.

3 — Stipple and line-engraving by C. Josi after the engraver's own design. Oval bust in rectangular ornamental border. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Folio.

8. King

128 HOCHE.

Aquatint by Coqueret after a painting by H. le Dru. Full length standing. Fine impression with the inscription. With small margin lacking the plate-mark. Folio.

4 50

TREATY OF PEACE OF SAINT FLORENT. (Pacification of the Vendée.)

Stipple by Aliprandi after a drawing by Drevet. Fine impression with the inscription. With margin showing the plate-mark. Folio.

Whatmright

PRENDS MON POSTE. . . Viens! Sauve la Patrie!!!

Line-engraving. Engraver not ascertained. Impression with margin showing the plate-mark at the top and sides but lacking it at the bottom. Small folio. (3)

BEAUHARNAIS (Hortense Eugenie de, Queen of Holland).

1783–1837.

Daughter of Josephine and wife of Louis Bonaparte. Became Queen of Holland. She was the mother of Napoleon III.

129 HORTENSE.

26 — Line-engraving by C. S. Pradier after a painting by Gérard. Bust in ornamental border. Very fine impression with the inscription, but before the dedication. With margin showing the plate-mark at the bottom only. Small folio.

ANOTHER PORTRAIT OF THE SAME.

Line-engraving by J. N. Laugier after a painting by Giraudet. Bust. Very fine impression with the inscription. With large margin. Small folio. (2)

JOMINI (Antoine Henri Baron de).

1779–1869.

Celebrated General and historiographer of France.

130 JOMINI.

35 — Stipple and line-engraving by B. Roger after a painting by Muneret. Bust in oval. Superb proof with the artists' names only, colored with the brush. With margin showing the plate-mark at the side only. 4to.

8.7.B.

JORRY.

French officer of the Revolution and the Empire.

131 JORRY.

150 Stipple by H. Lips after the engraver's own drawing. Bust in oval. Superb impression with the inscription. With large margin. 4to.

R 7.

JOSEPH II of Austria.

1741–1790.

Emperor of Austria and brother of Marie Antoinette.

132 JOSEPH II.

1 50

Etching finished with the graver by Cathelin after a painting by Ducreux. Oval bust in rectangular ornamental border. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Small folio.

ANOTHER PORTRAIT OF THE SAME WITH LEOPOLD DUKE OF TUSCANY.

Line-engraving by St. Superchy after a painting by P. de Battoni. Impression with the inscription. With margin showing the plate-mark. Small folio. (2)

133 JOSEPH II.

2 —

E. K.

Etching finished with the graver by C. G. Shulze after a painting by Kimly. Oval bust in rectangular border. Very fine proof before the inscription, but with the artists' names and the name of the personage traced with the needle. With margin trimmed to the plate-mark. Folio.

JOSEPHINE (Rose Tascher de la Pragerie).

1763–1814.

Born in the Martinique. Married first Alexander de Beauharnais and afterwards Napoleon Bonaparte. Divorced in 1809, died 1814.

134 JOSEPHINE, Madame Bonaparte.

77 50

E. F. B.

Mezzotint published by John Fairburn. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With large margin. Folio.

VERY SCARCE.

135 JOSEPHINE.

22 —

Line-engraving by P. Audoin after a drawing by J. B. Isabey; the decoration by C. Percier. Full length standing in coronation robes. Ornamental border. Superb proof with the artists' names only. With margin trimmed to the plate-mark. Folio.

From "Le Sacre de Napoleon."

JOUBERT (Barthelemy Catherine).

1769–1799.

Celebrated French General. Was killed in the battle of Novi.

136 JOUBERT.

4 — R 7.

Aquatint by Marchand after a drawing by H. le Dru. Full length in attack. Magnificent impression with the inscription. With very large margin. Folio.

JOURDAN (Jean Baptiste, Comte de).

1762–1833.

Celebrated General. Fought in America, and afterwards in all the wars of the Revolution and the Empire.

137 JOURDAN.

1 50 wheelwright

Aquatint by Coqueret and Lachaussée after a drawing by H. le Dru. Full length standing. Very fine and brilliant impression with the inscription. With margin showing the plate-mark at top and sides but trimmed closely to it at the bottom. Folio.

JUBE (Auguste, Baron de la Perelle).

1765–1824.

General and writer. Was one of Napoleon's staff officers.

138 JUBE.

1 50 R 7.

Stipple by L. Benoist after a drawing by Mme. Mongez. Half length. Very fine and brilliant proof with the artists' names only in traced letters. With large margin. Small folio.

JUNOT (Andoche).

1771–1813.

General and aide-de-camp of Napoleon. Committed suicide in Trieste.

139 JUNOT.

2 —

Aquatint by Charon after a painting by Martinet. Full length standing near a cannon. Very fine and brilliant impression with the inscription. With margin showing the plate-mark.

KAUNITZ (Prince).

1711–1794.

Austrian diplomatist. Chief adviser of Marie Thérèse, mother of Marie Antoinette.

140 KAUNITZ.

11 — Line-engraving by J. M. Schmutzer after a medal by Jean Hagenauer. Circular bust in rectangular ornamental border. Andresen No. 16. Second state. Magnificent proof with the artist's name traced with the needle. With very large margin, slightly foxed. Large folio.

Meder

141 KAUNITZ.

15 — Line-engraving by J. Schmutzer after a painting by J. N. Steiner. Three-quarter length standing; in border. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Folio.

Meder

KELLET (Colonel William).

Colonel of the 39th Regiment of Foot. Took part in the defence of Gibraltar against the French.

142 KELLET.

4 50 Stipple by W. Baillie after the engraver's own drawing. Bust in oval. Superb impression with the inscription, printed in colors. With margin trimmed to the plate-mark. 4to.

Mew.

KILMAINE (Charles Joseph).

1754–1799.

French General. Came to America as second lieutenant of Biron. Fought under him and also under Lafayette. He was in command of the Helvetic army under Napoleon.

143 KILMAINE.

4 50 Aquatint by Coqueret after a drawing by H. le Dru. Full length standing. Superb impression with the inscription. With margin showing the plate-mark. Folio.

wheelwright

LAMBALLE (Marie Therese Louise de Savoye Carrignan, Princesse de).

1749–1792.

Born in Turin. She married Louis Alexandre de Bourbon Penthievre; lady-in-waiting to Marie Antoinette, and was assassinated.

144 LAMBALLE.

4 50 R 7.

Stipple by Ruotte after a drawing by Danloux. Bust in oval. Fine impression with the inscription. With margin showing the plate-mark. Small folio.

LA MOTTE (Jeanne de Luz, de Saint Remy, de Valois, Comtesse de).

1756–1791.

Celebrated intriguant who was one of the principal figures in the "Queen's Necklace" affair. She married in 1780 the Comte de la Motte, officer of the Comte d'Artois.

145 MME. DE LA MOTTE.

8 HW.

Aquatint ascribed to J. F. Janinet. Oval bust in rectangular border. Impression with the inscription, colored with the brush. With large margin. 8vo.

LE COMTE DE LA MOTTE.

In the same state and condition. (2)

LANNES (Jean).

1769–1809.

One of the greatest generals of Napoleon. Took active part in most of the battles of the Empire and died on the battlefield of Essling.

146 LANNES.

1 Pike

Aquatint published by Esbard. Full length standing, impression with the inscription. With margin trimmed to the plate-mark and inlaid. Small folio.

LASALLE (Antoine Charles Louis).

1775–1809.

Officer in an Alsatian regiment. He handed in his resignation at the time of the Revolution and enlisted as a private soldier, but soon won the rank of a General. He was killed in the battle of Wagram.

147 LASALLE.

10 — R. 7.B.

Aquatint by Charon after a painting by Aubry. Full length standing. Very fine impression with the inscription, printed in colors and touched up with the brush. With margin lacking the plate-mark and the publication-line. Folio.

148 LASALLE.

3 — Kerry

Mezzotint and aquatint by J. P. Jazet after a painting by Gros. Full length standing. Superb impression with the inscription and margin trimmed to the plate-mark. Elephant folio.

LATUDE (Henri Masers de).

1725–1805.

Famous prisoner in the Bastille, who escaped four times from the French prison.

149 LATUDE.

3 —

Stipple by Vestier after the engraver's own drawing. Three-quarter length standing. Very fine and brilliant impression with the inscription, colored with the brush. With large margin. Folio.

LAUNAY (Bertrand René Jourdan, Marquis de).

1740–1789.

Governor of the Bastille. He defended the prison on the 14th of July, 1789. He was taken and assassinated by the crowd.

150 DE LAUNAY.

1 50 R 7

Stipple by Chenon père after a painting by the Conte de Cagliostro. Bust in oval. Fine impression with the inscription, printed in bistre, with margin lacking the plate-mark. 4to.

LAVOISIER (Antoine Laurent).

1743–1794.

French chemist and financier. He was beheaded on the 8th of May.

151 LAVOISIER.

Stipple and line-engraving by Tassaert after a painting by David. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. 4to.

LEBON (Nicolas).

1742–1806.

French chemist. Favorite of Napoleon.

152 LEBON.

Etching finished with the graver by Duhamel after the engraver's own drawing. Circular bust in rectangular border. Superb proof before all letters. With large margin.

LEBRUN (Anne Charles).

1775–1859.

Son of Charles François Lebrun. Took up a military career and became General in 1812. Afterwards deputy and senator.

153 LEBRUN.

Aquatint and line-engraving by Henriquel-Dupont after P. Fromque. Bust. Superb proof with the artists' names in aquatinted letters. With large margin. 4to.

SAINT FARGEAU (Louis Michel Lepeltier de).

1760–1793.

French lawyer who voted for the death of Louis XVIth. He was assassinated by a soldier named Paris.

154 SAINT FARGEAU.

Stipple and line-engraving by Verité. Oval bust in rectangular border. Very fine impression with the inscription. With large margin. The name of the engraver has been erased from the impression. A crease across left lower corner. Folio.

ANOTHER PORTRAIT OF THE SAME.

Stipple probably by Massol. Bust in circle. Superb impression with the inscription, printed in colors, with big margin but lacking the plate-mark. 8vo. (2)

L'ESTOCQ (Antoine William Van).

General Lieutenant. Chief of the Towarczys.

155 L'ESTOCQ.

6 — Aquatint and etching. Engraver not ascertained. Full length standing. Fine impression with the inscription, colored with the brush. With margin showing the plate-mark. Small folio.

LITTA (Madame Barbe, née Belgiojoso d'Este).

Wife of Pompeo Litta, the well-known Italian genealogist who fought with Napoleon at Wagram and Austerlitz.

156 LITTA.

2 — Stipple by F. John. Three-quarter length. Very fine and brilliant impression with the inscription, colored by hand. With margin but lacking the plate-mark. Folio.

g. F.B.

LOUIS XVI.

1754–1793.

King of France. He was the third son of Louis of France, who was the son of Louis XV. Louis XVI died on the guillotine.

157 LOUIS XVI when Dauphin.

9 — Etching finished with the graver by Ch. St. Gaucher after J. D. Andr. Gautier. Oval half length in rectangular ornamental border. Superb impression with the inscription. With margin showing the plate-mark. 8vo.

Companion to No. 237.

pro.

158 LOUIS XVI when Dauphin.

1 50 Etching finished with the graver, published by Desnos. The same type. Oval bust in rectangular ornamental border. Very fine impression with the inscription. With margin showing the plate-mark. 8vo.

Companion to No. 230.

159 LOUIS XVI when Dauphin.

5 50 Etching finished with the graver by Le Beau after a drawing by Fossier. Half length in oval and rectangular border with emblematic ornaments. Impression with the inscription. The margin trimmed to the engraved surface at the top and the sides, at the bottom leaving enough space to show the inscription. Remargined. Small folio.

8 m.

Companion to No. 238.

160 LOUIS XVI when Dauphin.

16 —

Mezzotint by Richard Brookshaw after the engraver's own drawing. Oval bust in rectangular border. Smith No. 14. Second state; the inscription reads: "Louis Auguste . . . Dauphin of France," and with the Dauphin's coat-of-arms. Very fine and brilliant impression. With large margin. A crease pressed out. Folio.

Companion to No. 224.

161 ANOTHER IMPRESSION OF THE SAME but when King.

7 —
new.

Third state. The plate is retouched and the inscription changed to "Louis XVI Roi de France," etc., and the coat-of-arms is that of the King. With margin showing the plate-mark. Folio.

162 LOUIS XVI.

6 —
new.

Mezzotint by William Smith after a painting by De Lorge. Half length. Not mentioned by C. Smith. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Small folio.

163 LOUIS XVI.

2 50

Etching finished with the graver by Duponchel after a painting by Vanloo. Oval bust in rectangular border. Fine impression with the inscription, printed in red. With untrimmed margin (deckel edges). Small folio.

Companion to No. 234.

164 LOUIS XVI.

8 —
new.

Etching finished with the graver by Romanet. Oval bust in rectangular ornamental border. Superb proof with "Romanet. Sculpsit. 1783." traced with the needle. With small margin showing the plate-mark. Folio.

165 LOUIS XVI.

150 —

Etching finished with the graver by Sullin after a painting by Vanloo. Oval bust in rectangular border. Very fine impression with the inscription. With large margin. Small folio.

Companion to No. 231.

166 LOUIS XVI.

3— Remedy

Etching finished with the graver by Mlle. R. A. Savart after the engraver's own drawing. Oval bust in rectangular ornamental border. Very fine and brilliant impression with the inscription. With large margin. 8vo.

167 LOUIS XVI.

5— 8.7.B.

Etching finished with the graver by Marie L. A. Boizot after a drawing by L. S. Boizot. Circular bust in rectangular ornamental border. Very fine, brilliant impression with the inscription. With margin lacking the plate-mark. 4to.

168 LOUIS XVI.

26—

Line-engraving by Bervic after a painting by Callet. Full length standing in his robes. Superb proof with the artists' names only. Small margin lacking the plate-mark. A few tears in the edges of the engraving carefully repaired. Slightly rubbed on one of the plumes. Large folio.

169 LOUIS XVI.

9—

Line-engraving by J. G. von Müller after a painting by Duplessis. Full length standing in his robes. Fine impression with inscription. The margin trimmed to the plate-mark. An oil stain on the chair and creases backed and pressed out. Large folio.

170 LOUIS XVI.

2— N.W.

Line-engraving and crayon manner by Coutellier after the engraver's own drawing. Duplessis type. Oval but in rectangular border. Very fine and brilliant impression with the inscription. With very large margin. Slightly foxed. Folio.

171 LOUIS XVI.

2— 8.7.B.

Stipple engraving by M. Bovi after the engraver's own drawing. Three-quarter length seated at a table. Embroidered coat and Ordre of St. Esprit in oval. Impression with the inscription. With margin lacking the plate-mark. Small folio.

Companion to No. 242.

172 LOUIS XVI.

5 — new.

Mezzotint by J. Daniel after a painting by S. de Koster. The same type. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With large margin. Folio.

Companion to No. 245.

173 LOUIS XVI.

5 —

Line-engraving by B. L. Henriquez after a painting by J. Boze. The same type. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With large margin. Folio.

174 LOUIS XVI.

4 — new.

Line-engraving by D. G. Tamburini after a painting by J. Boze. The same type. Oval bust in rectangular border. Superb open-letter proof, with the spaces for the arms left blank. With large margin. Folio.

Signed and dated in ink by the engraver, and marked "Prova avanti le Armi."

175 LOUIS XVI.

8 — new.

Mezzotint published "chez Basset" ascribed to J. F. Janinet after a painting by J. Boze. The same type, but in ornamented oval. Very fine and brilliant impression with the inscription, printed in colors. With margin lacking the plate-mark. 8vo.

176 LOUIS XVI.

1 — pike

Stipple by B. Le Clair after a painting by J. Boze. The same type, bust in oval. Very fine impression with the inscription, printed in bistre. With margin but lacking the plate-mark. Inlaid. 8vo.

177 LOUIS XVI.

37 50 new.

Stipple by M. Bovi after a painting by H. Caleis. The same type, but the coat not embroidered, bust in oval. Very fine and brilliant impression with the inscription, printed in colors. With margin lacking the plate-mark. Folio.

178 LOUIS XVI.

8 50 Kennedy

Stipple and line-engraving by M. Bovi after a painting by Le Suire. The same type, coat not embroidered, bust in oval. Impression with the inscription from an extra plate, printed in colors. With untrimmed margin (deckel edges). 4to.

179 LOUIS XVI.

Stipple by F. Bartolozzi after a painting by P. Violet. Bust in civilian clothes in oval. Impression with the inscription. With large margin. Not an early impression. 4to.

180 LOUIS XVI.

Engraving in crayon manner by P. Alix after a drawing by Le Barbier L'Ainé. Bust in civilian clothes in oval. Very fine and brilliant proof with the artists' names only. With margin showing the plate-mark. Large folio.

Companion to No. 225.

181 LOUIS XVI.

Stipple by L. Legoux after a painting by J. Boze. The same type. Relief bust in circle. Superb impression with the inscription. With large margin. 12mo.

Companion to No. 240.

182 LOUIS XVI as Roman Emperor.

Emblematical print glorifying the King as Liberator of America and Restorer of the Freedom of the Seas. Etching finished with the graver by Fessard after a painting by D. Bardon. Full length standing. Very fine impression with the inscription. With margin trimmed to the plate-mark. Folio.

From the J. Soulavie Collection.

183 MINERVA SHOWING TO LOUIS XVI THE PORTRAIT OF HENRI IV.

Etching finished with the graver by N. Le Mire after a drawing by Ch. N. Cochin. Very fine impression with the inscription inclusive of the verses. With margin, but lacking the plate-mark. 8vo.

ANOTHER IMPRESSION OF THE SAME.

Very fine proof before the verses, with margin but lacking the plate-mark. (2)

184 LOUIS XVI. "AU ROI."

Etching finished with the graver by N. Le Mire after a drawing by Moreau le Jeune. Oval in rectangular ornamental border. Superb impression with the inscription. With margin showing the plate-mark. Folio.

185 LOUIS XII. HENRI IV. LOUIS XVI.

4 — Etching finished with the graver by A. de Saint Aubin after a painting by P. Sauvage. Relief busts in circle in rectangular ornamental border. Very fine and brilliant impression with the names of the personages and of the artists only, the tablet is blank. With margin showing the plate-mark. 8vo.

186 INAUGURATION DE LOUIS XVI AU TEMPLE DE LA CONSTITUTION.

9 — Etching finished with the graver by David after a drawing by Le Jeune. Very fine and brilliant impression with the inscription. With untrimmed margin (deckel edges). Folio.

8.7.B.

187 MONUMENT A LA GLOIRE DE LOUIS XVI.

150 Etching finished with the graver by Vangelisty, under the direction of Gaucher, after a drawing by Monsiau. Superb proof before all letters, but with the vignette. With margin, but lacking the plate-mark. With the engraver's signature in ink. Folio.

188 LOUIS XVI RECEVANT LE DUC D'ENGHIEN AU SEJOUR DES BIENHEUREUX.

150 Aquatint by J. P. Jazet after a painting by Rohen. A group of the principal personages of the French Revolution. Fine impression with the inscription. With margin trimmed to the plate-mark. Folio.

Mw.

189 LOUIS XVI STOPT IN HIS FLIGHT AT VARENNES.

2 — Stipple by M. Bovi after the engraver's own drawing. Very fine open letter proof. With margin trimmed to the engraved border at top and sides, at the bottom the plate-mark is just missing. Folio.

Kennedy

190 LOUIS XVI. ARRIVEE DU ROI A PARIS.

15 — Aquatint by Guyot. Impression with the inscription, printed in colors. With the margin showing two register-marks, but lacking the plate-mark. 8vo.

Sloog

LA FUITE A DESSEIN.

Aquatint by Guyot. Impression with the inscription, printed in colors. With small margin lacking the plate-mark. Laid down on drawing paper. Small folio. (2)

191 LOUIS XVI IN THE TEMPLE.

1 — pike

Stipple by G. Keating after a painting by Singleton. Full length sitting in jail. Oval. Very fine impression with the inscription. With margin showing the plate-mark. Folio.

192 THE MEMORABLE ADDRESS OF LEWIS THE SIXTEENTH AT THE BAR OF THE NATIONAL CONVENTION.

1 — new.

Stipple by L. Schiavonetti after a painting by W. Miller. Very fine and brilliant impression with the inscription. With margin showing the plate-mark at the sides only. Folio.

193 LES ADIEUX DE LOUIS XVI A SA FAMILLE.

1 50 Kennedy

Stipple and line-engraving by J. J. Haunz. Very fine proof before all letters, with the signature of the engraver. With large margin. Folio.

194 LOUIS XVI AVEC SON CONFESSEUR EDGEWORTH UN INSTANT AVANT SA MORT.

20 — new.

Stipple engraving by Cazenave after a painting by Benazech. Very fine impression with the inscription, printed in colors and touched up with the brush. With small margin lacking the plate-mark. Folio.

195 THE ROYAL FAMILY OF FRANCE.

1 50 new.

Stipple by M. Bovi after a drawing done in the Temple. Impression with the inscription. With margin lacking the plate-mark. Folio.

LOUIS XVII.

1785–1795.

Son of Louis XVI and Marie Antoinette. He was imprisoned in the Temple in 1792, and was proclaimed King by the émigrés on the execution of his father in 1793, but died in prison.

196 LOUIS XVII.

1 — 9.7.B.

Stipple and line-engraving by J. Neidel after a painting by J. Miery. Oval bust in rectangular border. Very fine impression with the inscription and with untrimmed margin (deckel edges). 4to.

197 LOUIS XVII.

10 50 Kennedy

Stipple by Cheesman after a drawing by J. H. Bust in oval. Impression with the inscription, printed in blue. With margin cut to oval shape for framing. 8vo.

198 LOUIS XVII.

2 50 E. F. B.

Stipple by N. Heideloff after the engraver's own drawing. Full length standing in his robes. Very fine impression with the inscription. With margin, but lacking the plate-mark. 8vo.

LOUIS XVIII.

1755–1824.

Stanislas Xavier, Comte de Provence, brother of Louis XVI; recognized as Louis XVIII in 1795.

199 LOUIS XVIII, when "Monsieur."

2 50 Mw.

Mezzotint by W. Pether after a painting by Mde. Le Brun. Oval bust in rectangular border. Smith No. 28. Second state. Impression with the inscription. With margin showing the plate-mark. Folio.

200 LOUIS XVIII, when "Monsieur."

1 50 Mw.

Etching finished with the graver by A. F. David after a painting by Drouais. Oval bust in rectangular border. Very fine impression with the name of the personage in unshaded letters. With margin, but lacking the plate-mark. The margin to the left has been replaced and a fold pressed out. Folio.

From the J. Soulavie collection.

201 LOUIS XVIII, when "Monsieur."

2 —

Etching finished with the graver by Cathelin after a painting by Drouist *(sic)*. Folio bust in oval ornamental border. Very fine impression with untrimmed margin (deckel edges). Folio.

202 LOUIS XVIII, when "Monsieur."

2 — E. F. B.

Etching finished with the graver by Mlle. M. L. A. Boizot after a drawing by L. S. Boizot. Circular bust in ornamental border. Very fine and brilliant impression with the inscription. With very large margin. Folio.

203 LOUIS XVIII.

31 — Line-engraving by P. Audoin after the painting by A. F. Gros. Full length standing in his robes. Superb proof with the artists' names and the publication-line only. With large margin. Folio.

204 LOUIS XVIII.

20 — Line-engraving by R. U. Massard after a painting by F. Gérard. Full length seated on the throne in his robes. Superb proof with the artists' names only. With large margin showing the plate-mark at the top and sides but lacking it at the bottom. Signed in pencil by Fr. Gérard. Elephant folio.

205 LOUIS XVIII.

13 50 — Stipple and line-engraving by L. Benoist after the engraver's own drawing. Bust. Very fine and brilliant impression with the inscription, printed in colors. With untrimmed margin (deckel edges). Small folio.

8. 7. B.

LOUIS PHILLIPPE ("Egalité").

1747–1793.

Duc of Orleans, who voted for the death of Louis XVI and was beheaded a year later.

206 EGALITE.

41 — Mezzotint by J. R. Smith after a painting by J. Reynolds. Full length standing. Smith No. 125. Fine impression with the inscription. With margin trimmed to the plate-mark. Large folio.

LOUIS PHILLIPPE D'ORLEANS.

1773–1850.

Son of Louis Philippe Joseph (Egalité) d'Orleans; came to America in 1796; elected King of France in 1830 and abdicated in 1848.

207 LOUIS PHILLIPPE.

1 50 — Etching finished with the graver by Chevillet after the engraver's own drawing. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With large margin. Small folio.

Huggins

208 LOUIS PHILLIPPE.

1 — Aquatint by J. P. Jazet after a painting by H. Vernet. On horseback with his staff. Very fine and brilliant impression with the inscription. With margin showing the plate-mark at the bottom only. Large folio.

Pike

LUISE AUGUSTE WILHELMINE AMALIE (Konigin von Preussen).

1776–1810.

Princess of Mecklenburg Streletz. Married Frederick William in 1793, and was energetically opposed to France.

209 LOUISE VON PREUSSEN.

Stipple by F. Jügel after a drawing by L. Wolff. Three-quarter length in clouds. Very fine and brilliant impression with the inscription. With very large margin. Folio.

1 — Pike

LOUISE MARIE ADELAIDE DE BOURBON PENTHIEVRE.

1753–1821.

Wife of Philippe Egalité. Mother of Louis Philippe.

210 LOUISE DE BOURBON.

Stipple by Mécou after a painting by A. Dumeray. Oval bust in rectangular frame. Very fine and brilliant impression with the inscription, but before the publication-line. With the painter's stamp. With untrimmed margin (deckel edges). Small folio.

1 — Pike

LOUISE MARIE DE BADE (Empress of Russia).

Wife of Alexander I of Russia.

211 LOUISE DE BADE.

Stipple probably by C. Watson. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With large margin. 4to.

16 50 S. F. B.

LOUVET DE COUDRAY (Jean Baptiste).

1760–1797.

French writer, author of "Faublas" and member of the Convention.

212 LOUVET.

Stipple by H. Lips after a drawing by Bréa. Bust in oval. Very fine and brilliant impression with the inscription. With very large margin. 8vo.

1 50 Kennedy

MACDONALD (Jacques Etienne Joseph Alexandre, Duc de Tarente).

1765–1840.

French General. Fought under Napoleon but was disgraced from 1804 to 1809. Afterwards received the title of Duke of Tarente.

213 MACDONALD.

3 — Stipple and etching by F. Maradan after a drawing by U. Boze. Full length standing. Very fine impression with the name of the personage in traced letters. With margin but lacking the plate-mark. Large folio.

MALSHERBES (Guillaume Chrétien de Lamoignon de).

1721–1794.

French lawyer who defended the King before the Revolutionary Tribunal.

214 MALSHERBES.

5 — Etching finished with the graver by Hubert after a drawing by Bonnieu. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With very large margin. Folio.

new.

ANOTHER IMPRESSION OF THE SAME.

Very fine and brilliant proof before all letters. With small margin lacking the plate-mark. Folio. (2)

MARAT (Jean Paul).

1743–1793.

Publicist and writer. One of the strongest figures of the Revolution. Assassinated by Charlotte Corday.

215 MARAT.

1 50 Stipple and line-engraving by Verité after a drawing by M . . . . . Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With very large margin. Folio.

new.

216 MARAT.

1 50 Line-engraving by Et. Beisson after a painting by J. Boze. Bust in rectangular border. Very fine and brilliant proof with the artists' names only. With untrimmed margin (deckel edges). Folio.

217 MARAT.

1 50 Stipple and line-engraving by Tourcaty after a painting by S. Petit. Three-quarter length standing on the tribune. Very fine and brilliant impression with the inscription. With very large margin. Folio.

218 MARAT, dead.

1 Line-engraving by Copia after the drawing by David. Head on octagonal ground with rectangular border. Impression with the inscription and with small margin lacking the plate-mark. Folio.

MARBOT (Jean Baptiste Antoine Marcellin, Baron).

1782–1854.

French General who was in all the campaigns of Napoleon and also at the conquest of Algeria.

219 MARBOT.

3 50 Mezzotinted aquatint by Coqueret after a drawing by Wicar. Half length in oval. Very fine and brilliant proof with the inscription in traced letters. With margin but lacking the plate-mark. Small folio.

XAVIER (Marie Adélaide Clotilde).

1759–1802.

Grand-daughter of Louis XV and sister of Louis XVI. She became Queen of Sardinia.

220 MARIE CLOTILDE.

5 50 Etching finished with the graver by Le Beau after a drawing by Fontaine. Oval bust in rectangular ornamental border. Very fine and brilliant impression with the inscription, but before the number. With very large margin. 8vo.

MARIE ANTOINETTE.

1755–1793.

She was born at Vienna November 2, 1755, the daughter of the Emperor Francis I and Maria Thérèsa, and married the Dauphin of France (afterward Louis XVI) in 1770. After the accession of her husband she opposed the demands of the popular party and on the outbreak of the Revolution urged decisive measures for its suppression. She was imprisoned in August, 1792, and was executed October 16, 1793.

221 MARIE ANTOINETTE.

10 — Kennedy

Etching finished with the graver by G. Th. Benoist after the engraver's own design. Oval bust in rectangular border. Gower No. 30. Very fine and brilliant impression before the engraver's name. With small margin lacking the plate-mark and inlaid. 8vo.

From the Didot Collection.

222 MARIE ANTOINETTE.

10 — Kennedy

Stipple engraving by J. L. Benoist Jeune after the painting by Mme. Vigée Lebrun. Bust in circle. Gower No. 31. Very fine impression with the inscription and large margin, but lacking the plate-mark. Inlaid. 8vo.

ANOTHER IMPRESSION OF THE SAME.

In the same state and condition; printed in colors. (2)

223 LE ROI, LA REINE, LE DAUPHIN.

42 — Story

Stipple and mezzotint by Bonneville after the engraver's own drawing. Relief busts in rectangular frame. Gower No. 50. Very fine and brilliant impression with the inscription, printed in colors. With margin but lacking the plate-mark. Small folio.

Reproduced in Lord Gower's "Iconographie des Portraits de Marie Antoinette."

224 MARIE ANTOINETTE.

5 — 50 R F.

Mezzotint by R. Brookshaw after the artist's own painting. Oval bust in rectangular border. Gower No. 64. First state. Very fine and brilliant proof, with the coat-of-arms and the name of the artist in traced letters. With large margin. Folio.

Companion to No. 160.

225 MARIE ANTOINETTE.

4 — Hew.

Engraving in crayon manner by Cazenave after a drawing by Le Barbier l'Ainé. Bust in oval. Gower No. 78. Superb proof with the names of the artists and the date only. With very large margin. Folio.

Companion to No. 180.

226 JUGEMENT DE MARIE ANTOINETTE D'AUTRICHE.

Stipple by Cazenave after a drawing by Bouillon. Gower No. 79. Impression with the inscription. With small margin lacking the plate-mark. Not an early impression. Folio.

227 MARIE ANTOINETTE.

Stipple by T. Cheesman after the engraver's own drawing. Bust in oval. Gower No. 83. Very fine proof with the artist's name and the publication-line only, printed in bistre. With margin lacking the plate-mark and inlaid. 8vo.

ANOTHER IMPRESSION OF THE SAME.

Very finely printed in colors. The margin trimmed to the engraved surface and laid down. (2)

228 MARIE ANTOINETTE.

Etching finished with the graver by Croisey after the engraver's own design. Oval bust in rectangular ornamental border. Gower No. 96. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Folio.

"One of the best portraits existant of the youthful princess."—Bryan.

229 MARIE ANTOINETTE.

Stipple by Curtis after a painting by Dufroe. Oval bust in rectangular border. Gower No. 98. Very fine impression with the inscription, printed in colors. With margin but lacking the plate-mark. Folio.

230 MARIE ANTOINETTE, when Dauphine.

Etching finished with the graver published by Desnos. Oval bust in rectangular ornamental border. Gower No. 118. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. 8vo.

Companion to No. 158.

231 MARIE ANTOINETTE.

Etching finished with the graver by Dupin fils after a painting by Vanloo. Oval bust in rectangular border. Gower No. 128. Very fine and brilliant impression with the inscription. With very large margin.

Companion to No. 165.

232 ANOTHER IMPRESSION OF THE SAME.

Second state (which Lord Gower described after the impression in the Bibliothèque Nationale of Paris). The hairdressing of the queen has been entirely changed and feathers added. Superb impression with the inscription. With very large margin.

233 MARIE ANTOINETTE.

Etching finished with the graver by Dupin fils after a painting by Vanloo. Oval bust in rectangular border. Gower No. 129. Very fine and brilliant impression with the inscription. With margin showing the plate-mark at the bottom only. Small folio.

234 MARIE ANTOINETTE.

Etching finished with the graver by Duponchel after a drawing by Vanloo. Folio. Oval bust in rectangular border. Gower No. 132. Fine impression with the inscription, printed in red. With large margin.

Companion to No. 163.

235 MARIE ANTOINETTE.

Stipple and line-engraving by Gabrielli after a painting by S. Gratise. Oval bust, with the scene before her execution below, in rectangular border. Gower No. 148. Very fine and brilliant impression with the inscription. With large margin. Large 4to.

236 MARIE ANTOINETTE.

Mezzotint by John Elias Haid after a painting by Michel Milliez. Oval bust in rectangular border. Gower No. 171. Superb impression with the inscription. With very large margin. Folio.

EXTREMELY RARE.

(See Frontispiece.)

237 MARIE ANTOINETTE, when Dauphine.

Etching finished with the graver by Hubert after the engraver's own drawing (?). Oval bust in rectangular ornamental border. Gower No. 181. Superb impression with the inscription. With margin showing the plate-mark. 8vo.

Companion to No. 157.

238 MARIE ANTOINETTE, when Dauphine.

6 — Etching finished with the graver by Le Beau after a drawing by F. Fossier. Oval bust in rectangular ornamental border. Gower No. 211. Very fine and brilliant impression with the inscription. The margin trimmed closely to the plate-mark and inlaid. Small folio.

Companion to No. 159.

239 MARIE ANTOINETTE, when Dauphine.

1 50 Etching finished with the graver by Le Beau after a drawing by Marillier. Oval bust in rectangular ornamental border. Gower No. 212. Superb impression with the inscription but before the number. With large margin. 8vo.

OR 7.

240 MARIE ANTOINETTE.

5 — Stipple by L. Legoux after Camponas. Relief-bust in circle. Gower No. 223. Very fine and brilliant impression with the inscription. With very large margin. 12mo.

Kennedy

Companion to No. 181.

241 MARIE ANTOINETTE.

2 — Stipple engraving by L. Legoux after a drawing by Mise. de Lezay Marnesio. Bust in circle. Gower No. 224. Very fine impression with the inscription, printed in colors. With margin trimmed to the plate-mark. 8vo.

OR 7 B.

242 MARIE ANTOINETTE.

15 — Stipple engraving by Car Macret after a painting by Mme. L. E. Vigée Lebrun Three quarter length seated in oval. Gower No. 254. Fine impression with the inscription. With margin, but lacking the plate-mark.

OR 7.

Companion to No. 171.

243 MARIE ANTOINETTE.

17 50 Etching finished with the graver by J. Massard after the engraver's own drawing. Oval bust in rectangular ornamental border. Gower No. 263. Very fine and brilliant impression with the inscription. Trimmed to the engraved surface and remargined. 12mo.

Kennedy

LOUIS XVI, CHARLES X, and LOUIS XVIII.

All in the same state, but with margins showing the plate-marks. (4)

244 MARIE ANTOINETTE.

Etching finished with the graver by S. C. Miger after a painting by J. Boze. Oval bust in rectangular ornamental border. Gower No. 267. Superb impression with the inscription. With margin trimmed to the plate-mark. Folio.

245 MARIE ANTOINETTE.

Mezzotint by J. Murphy after a painting by S. de Koster. Oval bust in rectangular border. Gower No. 279. Very fine and brilliant open letters proof, with large margin. Folio.

Companion to No. 172.

246 MARIE ANTOINETTE.

Mezzotint by Murphy after a painting by Mda. la Mise. de Brehan. Three-quarter length, seated. Gower No. 280. Fine impression trimmed to the engraved surface and cleverly remargined. Folio.

247 SERMENT DU SACRE.

Etching finished with the graver by Née et Masquellier after a drawing by Monet. Gower No. 285. Superb impression with the inscription. With very large margin. Small folio.

248 LES GARANTS DE LA FELICITE PUBLIQUE.

Etching finished with the graver by Née et Masquellier after a drawing by Saint Quentin. Gower No. 286. Fine impression with the inscription. With small margin lacking the plate-mark. Folio.

249 LES VOEUX DU PEUPLE CONFIRMES PAR LA RELIGION.

Etching finished with the graver by Née et Masquellier after a drawing by Monet. Gower No. 287. Fine impression with the inscription. With small margin lacking the plate-mark. Folio.

250 AVENEMENT DE LOUIS XVI ET DE MARIE ANTOINETTE D'Autriche au trône de France.

Etching finished with the graver by Patas after the engraver's own drawing. Gower No. 294. Fine impression with the inscription. With margin, but lacking the plate-mark. Small folio.

From the J. Soulavie Collection.

251 HOMMAGE DES ARTS.

Etching finished with the graver by B. L. Prevost after a drawing by Ch. N. Cochin. Oval bust in a composition. Gower No. 309. First State. Very fine and brilliant impression with the portrait of the Queen, and with the inscription. Small margin lacking the plate-mark. Folio.

20—
Kennedy

ANOTHER IMPRESSION OF THE SAME.

Second state. The portrait of the Queen has been burnished out and replaced by Liberty. Fine impression with the inscription and with large margin. (2)

Reproduced in Lord Gower.

252 MARIE ANTOINETTE.

Line-engraving by B. Roger after the painting by Rossline le Suedois. Full length standing. Gower No. 321. Magnificent proof with the artists' and printers' names only. With very large margin. Elephant folio.

46—
M. W.

With the stamp of Monenteuil, the designer, and another stamp, possibly the publisher's.

253 MARIE ANTOINETTE.

Stipple by Ruotte after a drawing by Césarine. Bust in oval. Gower No. 327. Very fine impression with the inscription in traced letters. With margin but lacking the plate-mark. Small folio.

4—

254 LOUIS XVI ET SA FAMILLE.

Etching finished with the graver by A. de Saint Aubin after a drawing by Sauvage. Medallion busts in rectangular border. Gower No. 332. Superb proof before all letters. The inscription on the white tablet written in ink. With small margin lacking the plate-mark. Small folio.

12 50
Kennedy

255 MARIE ANTOINETTE.

Etching finished with the graver by Alexandre Tardieu after a painting by F. Dumont. Full length standing. Gower No. 350. Very fine impression with the inscription. With large margin. Folio.

4—

256 ANOTHER IMPRESSION OF THE SAME.

Superb proof with the artists' names only, in traced letters. With very large margin. Folio.

20—
R. F.

257 MARIE ANTOINETTE.

5 50 RF.

Etching finished with the graver published by Esnauls et Rapilly. Not mentioned by Gower. Oval bust in rectangular ornamented border. Very fine impression with the inscription. With small margin lacking the plate-mark. 8vo.

258 LOUIS SEIZE, THE QUEEN AND DAUPHIN.

27 — Kennedy

Stipple after a painting by Savage. Not mentioned by Gower. Medallion busts in rectangular border. Very fine impression with the inscription in open letters, printed in two tints. With small margin lacking the plate-mark. 8vo.

259 MARIE ANTOINETTE.

9 50 Kennedy

Aquatint in Janinet's style. Not mentioned by Gower. Oval bust in rectangular border. Very fine proof before all letters, printed in bistre. The margin trimmed to the engraved surface. 4to. RARE.

260 UN SEUL DE LEURS REGARDS SUFFIT A NOTRE GLOIRE.

1 50 King

Etching finished with the graver by Mie. Ae. Croisier after a drawing by Ch. N. Cochin. Not mentioned by Gower. Fine impression with the inscription. With small margin lacking the plate-mark. 8vo.

261 MARIE ANTOINETTE LEAVING THE TRIBUNAL REVOLUTIONAIRE.

1 50 mw?

Line-engraving by A. Francois. Not mentioned by Gower. Superb proof before all letters. With large margin and with the dedication of the engraver to Mr. Duris in pencil. Large folio.

262 THE TRIAL OF MARIE ANTOINETTE, Queen of France.

1 — pike

Stipple by M. Bovi after a painting by Pellegrini. Not mentioned by Gower. Fine impression with the inscription. With large margin. Folio.

263 THE UNFORTUNATE MARIE ANTOINETTE, Queen of France at the place of Execution, October 16th. 1793.

1 50 Kennedy

Mezzotint published by John Fairburn. Not mentioned by Gower. Impression with the inscription. With margin showing the plate-mark.

264 VIVE LA DANSE ET LE PAS DE TROIS.

Caricature. Mezzotint by an unknown engraver. Not mentioned by Gower. Impression with the inscription, colored with the brush. With margin, but lacking the plate-mark.

265 JOURNEE DU 16 OCTOBRE 1793.

Etching finished with the graver by Helman after a drawing by Monnet. Very fine impression with the inscription. With margin, but lacking the plate-mark. Folio.

CARICATURES OF THE QUEEN AND THE KING.

Representing the first one as "L'aspic." The second as a pig. Aquatints ascribed to Janinet, circular. Very fine impression before the inscriptions. (3)

SECOND SESSION

Friday Evening, March 30, 1917, at 8:15 o'clock

LOTS 266–482

MARIA FEDOROWNA (Empress of Russia).

1759–1828.

Princess of Württemberg. Married the Czar Paul I, who fought against Napoleon.

266 MARIA FEDOROWNA.

6 – Meder

Stipple by J. Neidl after a painting by J. Kreutzinger. Half length in oval. Fine impression with the inscription. With margin but lacking the plate-mark. Large 4to.

MARIE JOSEPHINE DE SAVOIE (Comtesse de Provence).

1753–1810.

Wife of the Comte de Provence, brother of Louis XVI, afterwards Louis XVIII.

267 MARIE JOSEPHINE (Madame).

17 50 Kennedy

Mezzotint by W. Pether after a painting by Mde. Vigée-Lebrun. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Folio.

268 MARIE JOSEPHINE.

3 – R F.

Line-engraving after a drawing by Boze. Bust in oval. Superb proof before all letters but with the arms. With very large margin. Small folio.

MARIE LOUISE (Archduchess of Austria, Empress of France).

1791–1849.

Daughter of Francis II of Austria. Married Napoleon I in 1810. After the downfall of the Empire she left France and not long after the death of her husband in 1821 contracted a morganatic marriage with Count Neipperg, her chamberlain.

269 MARIE LOUISE.

Stipple and line-engraving by J. Boggi after a drawing by J. B. Bosio. Three-quarter length standing. Very fine impression with the inscription, printed in colors. With large margin. Folio.

20 —
Kennedy

270 MARIE LOUISE.

Stipple by J. Neidl after a painting by Hechele. Bust in oval. Very fine and brilliant impression with the inscription. With large margin. Large 4to.

From the Hoffmann Collection.

3 —
Kennedy

271 MARIE LOUISE.

Line-engraving by J. F. Ribault after a drawing by Duclos. Oval bust in rectangular border. Very fine impression with the inscription, colored with the brush. With large margin. Folio.

4 —
R. F.

ANOTHER IMPRESSION OF THE SAME.

Very fine and brilliant proof with the artists' names and the publication-line only. With large margin. Creased. (2)

272 MARIE LOUISE.

Stipple and line-engraving by Mécou after a painting by J. P. Isabey. Full length standing, in coronation robes. Very fine, brilliant open letter proof. With untrimmed margin (deckel edges). Large folio.

20 —

273 MARIE LOUISE.

Stipple and line-engraving by J. Godefroy after the engraver's own drawing. Full length standing in the park at Fontainebleau. Very fine and brilliant proof with the artists' names and the publication-line only, in traced letters. With large margin.

4 —
Kennedy

274 MARIE LOUISE.

1 50

Stipple engraving by Louis Rados after a drawing by J. B. Bosio, the head drawn from life by Prud'hon. Full length standing. Very fine, brilliant impression with the inscription. With margin lacking the plate-mark and the publication-line. Large folio.

275 MARIE LOUISE.

14 50
8.7B.

Stipple by D. Weis after a painting by B. Nob. de Guerard. Bust in oval. Very fine impression with the inscription, printed in colors. With margin showing the plate-mark. Small folio.

MARIE THERESE (Princesse de Savoie).

1756–1805.

Wife of the Comte d'Artois, brother of Louis XVI, afterwards Charles X.

276 MARIE THERESE DE SAVOIE.

5 —
Kennedy

Etching finished with the graver by Le Beau after a painting by J. Ferdink. Oval bust in rectangular ornamental border. Very fine, brilliant impression with the inscription. With margin showing the plate-mark. 8vo.

277 MARIE THERESE DE SAVOIE.

7 —
Kennedy

Etching finished with the graver by Cathelin after a painting by Drouais. Oval bust in rectangular ornamental border. Superb proof before all letters, only with the coat-of-arms. With small margin showing the plate-mark. Small folio.

278 MARIE THERESE DE SAVOIE.

7 —
Kennedy

Etching finished with the graver by Cathelin after a painting by Drouais. Oval bust in rectangular ornamental border. Very fine, brilliant impression with the inscription. With large margin. Small folio.

MARIE THERESE (Charlotte de France, Duchesse d'Angouleme).

1778–1851.

Daughter of Louis XVI. She was exchanged for French prisoners in Austria.

279 MARIE D'ANGOULEME.

Line-engraving by A. Godefroy after a drawing by A. Garnerey. Full length standing. Very fine and brilliant impression with the inscription, printed in colors. With untrimmed margin (deckel edges). Small folio.

1 — Pike

280 MARIE D'ANGOULEME.

Stipple after a drawing made by telescope during her incarceration at the Temple. Bust in oval. Very fine open letter proof. With margin but lacking the plate-mark and the publication-line. Small folio.

10 — Kennedy

ANOTHER PORTRAIT OF THE SAME.

Stipple engraving after a drawing by le Comte de Novion. Circular bust in rectangular border. Fine proof before all letters. With margin lacking the plate-mark. (2)

281 MARIE D'ANGOULEME.

Line-engraving by F. Lignon after a painting by B. J. Augustin. Oval bust in rectangular ornamental border. Very fine open letter proof. With large margin. Folio.

9 —

ANOTHER PORTRAIT OF THE SAME.

Line-engraving. Bust in circle. Proof before all letters, printed in colors. With margin showing the plate-mark. 12mo. (2)

282 MARIE D'ANGOULEME.

Line-engraving by P. Audinet after a painting by H. Danloux. Oval bust in rectangular border. Very fine, brilliant impression with the inscription. With very large margin. Folio.

6 —

283 MARIE D'ANGOULEME.

Stipple by J. M. Gudin after a drawing from life by Rouget. Three-quarter length standing. Fine impression with the inscription. With margin lacking the plate-mark. Folio.

2 — Mew.

284 MARIE D'ANGOULEME.

8 — Mezzotint by Ch. Turner after a painting by H. Villiers. Three-quarter length standing. Very fine impression
8.7.B. with the inscription in open letters. With large margin. Folio.

285 ANOTHER IMPRESSION OF THE SAME.

13 — Magnificent proof before all letters. With large margin.
8.7.B. A slight crease across the lower border.

286 MARIE D'ANGOULEME.

17 50 Mezzotint by V. Green after a painting by Ch. Dubos. Oval bust in rectangular border. Very fine impression
8.7.B. with the inscription, printed in colors. With margin trimmed to the plate-mark. Small folio.

MARIE THERESE (Archiduchesse d'Autriche, Princesse de Toscane).

Daughter of Francis I of Austria. Married Prince Antoine Clement de Saxe in 1787.

287 MARIE THERESE D'AUTRICHE.

Line-engraving by Carlo Lasinio after the engraver's
5 — own drawing. Bust in ornamental oval. Fine impression with the inscription, on greenish paper. With margin showing the plate-mark at the bottom only.
5.m Small folio.

MARMONT (Auguste Frédéric Louis Viesse de, Duc de Raguse).

1774–1852.

French general, diplomatist, and writer. Defeated Wellington at Salamanca.

288 MARMONT.

Line-engraving by F. Forster after a painting by Mun-
2 — cret. Oval bust in rectangular border. Very fine, brilliant impression with the name of the personage in
8.b.S. unshaded letters. With large margin. Folio.

MONVEL (Anne François Hippolyte Boutet, Mademoiselle Mars).

1779–1847.

Celebrated French actress and favorite of Napoleon.

289 Melle. MARS DANS BETTY.

3 50 Lex

Stipple by Lecomte after a drawing by E. C. Renaud. Oval bust in rectangular border. Fine impression with the inscription. With margin showing the plate-mark at the bottom only. Small folio.

290 Melle. MARS.

22 50

Line-engraving by F. Lignon after a painting by F. Gérard. Half length. Very fine, brilliant proof with the artists' names only in traced letters. With margin but lacking the plate-mark. Small folio.

Kennedy

ANOTHER PORTRAIT OF THE SAME.

Line-engraving by an unknown engraver. Bust in oval. Fine impression with the inscription, printed in colors. With large margin. 12mo. (2)

MASSENA (André, Duc de Rivoli).

1758–1817.

French general. Fought against Wellington and was defeated by him before the trenches of Torres-Valdres in 1811.

291 MASSENA.

37 50 E.F.B.

Mezzotint by Coqueret et Lachause after a drawing by Hilaire le Dru. Full length standing. Very fine, brilliant impression with the inscription in traced and dotted letters. With margin trimmed to the plate-mark. Folio.

MAURY (Jean Sifrein).

1746–1817.

French Cardinal and orator. Member of the Convention; was disgraced by the Pope in 1814.

292 MAURY.

1 Pike

Line-engraving by F. Godefroy after the engraver's own drawing. Three-quarter length sitting at his table. Impression with the inscription. With large margin. Folio.

MAXIMILIAN (Joseph II, King of Bavaria).

1756–

Father-in-law of Eugène de Beauharnais. At first was allied to Napoleon but deserted him in 1813.

293 MAXIMILIAN.

51 — Stipple by Vallardi after the engraver's own drawing. Bust. Very fine, brilliant impression with the inscription, printed in colors. With margin showing the plate-mark. Small folio.

g.f.B.

MESMER (Frédéric Antoine).

1733–1815.

German physician who discovered the phenomena of animal magnetism.

294 MESMER.

8 — Etching finished with the graver by Legrand after a drawing by Pujos. Oval bust in rectangular border. Very fine impression with the inscription. With large margin. Small folio.

R.F.

METTERNICH (Clemens Winneburg Ochsenhausen, Duke of Portella, Prince of).

1773–1859.

Austrian statesman and diplomatist. Head of the Congress of Vienna.

295 METTERNICH.

51 — Mezzotint by S. Cousins after a painting by Sir Th. Lawrence. Three-quarter length sitting. First state. Superb proof with the artists' names and the publication-line only. With untrimmed margin (deckel edges). Folio.

g.f.B.

MIRABEAU (Honoré Gabriel Riquetti, Comte de).

1749–1791.

French orator. Member of the National Assembly, which he urged not to adjourn at the King's command.

296 MIRABEAU.

5 — Mezzotint by De Bréa. Bust, oval. Fine impression printed in colors and touched up with the brush. The margin trimmed to the engraved surface. Folio.

Kennedy

297 MIRABEAU.

3 — Line-engraving by P. Audoin after a drawing by M. Oval bust in rectangular ornamental border. Very fine brilliant impression with the inscription. With margin trimmed to the plate-mark. Folio.

298 MIRABEAU.

7 — Stipple by Fiesinger after a drawing by J. Guerin. Bust in oval. Very fine, brilliant impression with the inscription, colored with the brush. With margin showing the plate-mark. Folio.

n f.

299 DERNIERES PAROLES DE MIRABEAU.

1 — Etching finished with the graver by Delauney le Jeune after a drawing by A. Borel. Very fine, brilliant impression with the inscription. With margin trimmed to the plate-mark. Folio.

Pike

300 ICI REPOSE MIRABEAU.

2 — Etching finished with the graver, published by Mondhare. Fine impression with the inscription. With large margin. A wormhole in the background and a crease pressed out. Folio.

King

301 HOMMAGES RENDUS A LA MEMOIRE DE MIRABEAU.

3 — Etching finished with the graver by C. S. Gaucher after a drawing by P. Groenia. Magnificent proof with one line of the inscription in open letters on the tablet and with the names of the artists traced with the needle. With small margin showing the plate-mark. Folio.

Sloog

302 APOTHEOSE DE HONORE GABRIEL RIQUETTI.

4 50 Engraving in lavis by Bonnet after a drawing by Cl. Hoin. Very fine, brilliant impression with the inscription, printed in sepia. With margin showing the plate-mark. Small folio.

Sloog

MONGE (Gaspard, Comte de Péluse).

1746–1818.

French surveyor and founder of the Ecole Polytechnique.

303 MONGE.

2 50 Aquatint by Quenedy after a drawing by Naigeon Jeune. Bust in oval. Very fine impression with the inscription. With large margin. Large 4to.

King

MONNIER (Jacques Charles de).

1758–1816.

French general who defended Ancona.

304 MONNIER.

7/- King

Mezzotint by Coqueret after a drawing by Le Barbier l'ainé. Full length standing. Superb proof with the inscription traced with the needle. With large margin. Large folio.

MONTPENSIER (Antoine Marie Philippe Louis d'Orleans, Duc de).

1775–1807.

Third son of Philippe Egalité and brother of Louis Philippe.

305 MONTPENSIER.

1/- Pike

Stipple by Henriquel-Dupont after the engraver's own drawing. Bust. Superb proof with the name of the engraver only, in traced letters and before the reduction of the plate; on India paper. With large margin. Large 4to.

MOREAU (Jean Victor).

1763–1813.

French general. Accused of plotting against Napoleon and exiled. He came to America in 1813, and died at Dresden fighting against France.

306 MOREAU.

1/- Pike

Stipple by A. Cardon after the engraver's own drawing. Three-quarter length standing. Very fine and brilliant impression with the inscription. With large margin. Small folio.

307 MOREAU.

17/- E.F.B.

Stipple and line-engraving by Chaponnier after the engraver's own drawing. On horseback. Very fine impression with the inscription, printed in colors. With margin trimmed to the plate-mark at the top and sides, at the bottom the plate-mark and publication-line are missing. Small folio.

308 MOREAU.

3 — Mezzotint by Coqueret after a drawing by Hilaire le Dru. Full length standing. Fine impression with the inscription. With margin showing the plate-mark at the bottom only. Folio.

309 MOREAU.

2 — R 7. Line-engraving by P. Audouin after a drawing by Gérard; the vignette by Duplessi Bertaux after his own design. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With large margin. Folio.

ANOTHER IMPRESSION OF THE SAME.

Superb proof before the artists' names and before the vignette but with the name of the personage in open letters. With untrimmed margin (deckel edges). (2)

310 MOREAU.

3 — Stipple engraving by E. G. Herhan after a drawing by J. Guerin. Bust in oval. Very fine and brilliant impression with the inscription. With large margin. Folio.

311 MOREAU.

2 — R 7. Stipple engraving by Maradon after a drawing by Vanderval. On horseback. Fine impression with the inscription. With margin lacking the plate-mark. Folio.

MURAT (Joachim).

1771–1815.

French general; brother-in-law of Napoleon. King of Naples as Joachim Napoleon. Fought against Austria and was defeated and shot.

312 MURAT.

4 — Line-engraving by C. S. Pradier after a painting by F. Gérard. Full length standing, in his robes. Very fine proof with the artists' names and the coat-of-arms only. With large margin, but lacking the plate-mark. Large folio.

313 MURAT.

1 — Line-engraving by C. S. Pradier after a painting by F. Gérard. Bust. Very fine impression with the artists' names, the name of the personage and the coat-of-arms only, printed on India paper. With very large margin. Folio.

Pike

314 MURAT.

2 — Stipple by Ruotte after a painting by Gros. Bust. Very fine and brilliant impression with the inscription. With margin lacking the plate-mark. Folio.

R. 7. B.

315 MURAT.

13 — Stipple by Louis Rados after a drawing by J. B. Bosio. Full length. Very fine and brilliant impression with the inscription. With margin lacking the plate-mark. Large folio.

NAPOLEON BONAPARTE.

1769–1821.

The first Emperor of the French, born at Ajaccio, Corsica, August 15, 1769, and died a prisoner at St. Helena, May 5, 1821. He married Josephine de Beauharnais, March 9, 1796, divorced her December 16, 1809, and married Marie Louise of Austria, March 11, 1810.

316 NAPOLEON.

30 — Stipple and line-engraving by L. Schiavonetti after a painting by F. Cossia. Half length. Very fine impression with the inscription. With large margin. Large 4to.

R. 7. B.

317 NAPOLEON.

17 — Stipple. Bust in oval. Very fine and brilliant impression in brown with the name of the personage only. With very large margin. Slightly foxed. Folio.

R. 7. B.

318 NAPOLEON.

2 — Line-engraving by J. Landseer after a drawing by W. M. Graig from the painting by F. Cossia. Half length in octagonal frame surrounded with ornaments. Fine impression with the inscription. With margin lacking the plate-mark. Folio.

R. 7.

319 NAPOLEON.

27 50 Line-engraving by G. Longhi after a painting by Le Gros. Three-quarter length, leading the charge on the bridge of Arcola. Very fine impression with the inscription. With margin showing the plate-mark.

320 NAPOLEON.

22 — Stipple by G. Fiesinger after a drawing by J. Guerin. Bust in oval. Fine impression with the inscription. Inedit With large margin. Small folio.

321 NAPOLEON.

275 — Aquatint by L. Ebner after a drawing by J. Guerin. Full length standing in the costume of Consul. Superb impression with the inscription, colored with the brush. 8.7.B. With untrimmed margin (deckel edges). Folio.

One of the rarest portraits of Napoleon.

322 NAPOLEON.

14 — Aquatint by Coqueret after a drawing by Hilaire le Dru. Full length standing. Fine impression with the inscription. With margin showing the plate-mark. Folio.

323 ANOTHER IMPRESSION OF THE SAME.

3 — A later state; the plate has been reworked. Impression with the inscription. With small margin lacking the plate-mark. wheelwright

324 NAPOLEON.

2 — Stipple and line-engraving by A. Le Grand after a painting by A. Appiani. Full length standing. Fine M. W. impression with the inscription. With margin lacking the plate-mark. Foxed. Folio.

325 NAPOLEON.

105 — Mezzotint by J. R. Smith after a painting by A. Appiani. Full length standing. Superb impression with the inscription, printed in colors. With margin 8.7.B. showing the plate-mark. Folio.

Very scarce.

326 NAPOLEON.

37 50 Stipple and line-engraving by Mercoli Fils after a painting by Bacler d'Albe. Bust in oval. Fine impression with the inscription. With untrimmed margin (deckel edges). Folio.

327 NAPOLEON.

60 — Mezzotint by William Dickinson after the painting by A. I. Gros. Full length standing. Very fine impression with the inscription; two small indentations in the left lower corner. With untrimmed margin (deckel edges). Folio.

328 NAPOLEON.

80 — Mezzotint by C. I. Schott after a painting by L. David. Bust. Very fine impression with the inscription. With margin showing the plate-mark at the top and sides, but lacking it at the bottom. Folio.

VERY SCARCE.

329 NAPOLEON.

4 — Aquatint by Ch. Turner after a painting by T. Phillips. Bust on octagonal background. Fine impression with the inscription. With margin showing the plate-mark. A tear in the lower margin carefully repaired. Small folio.

R. F.

330 IL A TENU PAROLE.

2 — Etching finished with the graver. Bust in oval held by two emblematic figures. Fine impression with the inscription. With margin showing the plate-mark. Folio.

331 NAPOLEON.

390 — Mezzotint by Ch. Turner after a painting by I. J. Masquerier. Half length in rectangular border. Superb impression with the inscription, printed in colors. With margin trimmed to the plate-mark. Folio.

E. F. B.

RARE.

332 NAPOLEON ACCOMPANIED BY GENERAL BERTHIER AT THE BATTLE OF MARENGO.

205 — Stipple by A. Cardon after a drawing by J. Boze. Fine open letters proof. With margin, but lacking the plate-mark. Large folio.

E. F. B.

ORIGINAL DRAWING FOR THE ENGRAVING.

Magnificent drawing in water-colors made for the engraving. A tear in the center has been skilfully repaired.

333 NAPOLEON.

22 50 Line-engraving by J. L. Richomme. Half length. Very fine and brilliant proof before all letters on India paper. With very large margin. Folio.
& F.B.

334 NAPOLEON.

Stipple by L. C. Ruotte after a painting by R. Le Fevre.
18 — Half length. Very fine and brilliant impression with the inscription. With margin lacking the plate-mark. Small folio.

335 NAPOLEON.

11 — Stipple by W. Nicholls. Bust. Very fine impression with the inscription. With margin showing the plate-mark. Small folio.

336 NAPOLEON POINTING TO THE "CODE NAPOLEON" AND JOSEPHINE.

19 — Line-engraving by F. A. David after the engraver's own design. Full length standing. Very fine proof with the artist's name only. With margin showing the plate-mark.
Jarso.

337 NAPOLEON.

Line-engraving by G. Longhi after the engraver's own
17 — design. Bust in circle. Superb proof with the engraver's name only. With very large margin. Small folio.
& F.B.

The engraving is called "Napoleon with the Iron Crown."

338 NAPOLEON.

Line-engraving by G. Longhi after the engraver's own
17 — design. Bust in circle. Superb impression before the verses were replaced by the name and title of the personage. With untrimmed margin (deckel edges). Small folio.
Kennedy

ANOTHER IMPRESSION OF THE SAME.

Superb impression of the first state with the name of Napoleon. With untrimmed margin (deckel edges). Small folio. (2)

339 NAPOLEON.

21 — Line-engraving by A. Tardieu after a drawing by I. Isabey, the ornaments by Malbeste and Dupréel after the drawing by Percier. Full length standing in coronation robes. Superb proof with the artists' names in traced letters only, on India paper. With large margin trimmed to the plate-mark. Folio.

D.M.

340 NAPOLEON.

10 — Line-engraving by Cazenave after a drawing by Naudet. Bust in an oval frame surrounded by emblematic figures and enclosed in rectangular border. Impression with the inscription. With large margin. Folio.

D.M.

341 NAPOLEON.

11 — Line-engraving by B. Tardieu after a painting by Louis David. Full length seated on the throne. Very fine and brilliant proof with the artists' names and the vignette only. With margin trimmed to the plate-mark. Elephant folio.

D.M.

342 NAPOLEON.

40 — Stipple and line-engraving by Cazenave after the painting by David. Half length. Superb proof before all letters, with large margin showing the plate-mark. Elephant folio.

E.F.B.

343 NAPOLEON.

21 — Line-engraving by J. F. Ribault after the drawings by I. Isabey and Percier. Full length standing in small costume. Superb proof with the artists' names only traced with the needle; on loose India paper. With large margin. Folio.

R.F.

344 NAPOLEON.

100 — Stipple engraving by Bourgeois de la Richardiere after a drawing by A. Dumont. Half length. Magnificent impression with the inscription, printed in colors and touched up with the brush. With large margin. Folio.

M.W.

345 NAPOLEON.

28 — Stipple by Mécou after a painting by I. Isabey. Full length standing in front of the throne. Superb open letter proof. With untrimmed margin (deckel edges). Large folio.

From the collection marked R. C.

346 NAPOLEON.

30 — Stipple by Benoist after the engraver's own design. Half length. Superb impression with the inscription, printed in colors. With large margin. 4to.

8. 7. B.

347 NAPOLEON.

42 50 Stipple engraving by C. L. Lingée finished by Godefroy after a drawing by I. Isabey. Full length standing. Superb proof with the artists' names and the publication-line only. With margin trimmed to the plate-mark. Large folio.

348 NAPOLEON.

50 — Stipple by L. de Soglio after a drawing by Bortignoni. Bust. Superb impression with the inscription, printed in colors. With untrimmed margin (deckel edges). Large 4to.

8. 7. B.

349 NAPOLEON.

13 — Stipple by Louis Rados after a drawing by J. B. Bosio. Full length standing. Very fine impression with the inscription. With large margin. Large folio.

350 NAPOLEON.

10 — Stipple by Louis Rados after a drawing by J. B. Bosio. Full length standing. Fine impression with the inscription. With margin showing the plate-mark at the top and sides, but lacking it at the bottom. Large folio.

351 HOMMAGE A L'EMPEREUR.

4 — Line-engraving by A. de Saint Aubin and Helman after a drawing by C. Monnet. Bust in oval surrounded by emblematic figures. Fine impression of the first state, with the inscription, but before the address and the dedication. With margin but lacking the plate-mark. Small folio.

Sloog

352 NAPOLEON.

6 — Mezzotint after David. Half length. Very fine im-
6.7.13. pression, the margin trimmed to the engraved border.

353 NAPOLEON.

Line-engraving by Guillaume Morghen after a drawing
4 — by J. B. Wicar. Bust in circle. Very fine and brilliant
proof with the artists' names only. Large margin,
R 7. but lacking the plate-mark.

354 NAPOLEON.

8 — Stipple by E. Mayer after a painting by J. B. Lampe.
Three-quarter length oval in rectangular border. Im-
King pression with the inscription. With large margin.

355 NAPOLEON.

Stipple and line engraving by R. Cooper after the
27 50 painting by L. David. Half length. Very fine and
brilliant open letter proof on India paper. With large
8.7.13. margin. Folio.

356 NAPOLEON.

4 — Stipple by an unknown engraver, printed in Milan.
Full length standing. Very fine impression with the
inscription. With large margin. Large folio.

357 NAPOLEON.

Aquatint by Levachez after a painting by R. Le Fèvre.
340 — Full length standing. Very fine impression with the
inscription, colored with the brush. With margin lack-
8.7.13. ing the plate-mark. Large folio.

A very scarce portrait printed during the "Hundred Days" and distributed in England. Levachez, afraid of the return of the Bourbons, reversed his name in signing the plate.

358 NAPOLEON.

Line-engraving by J. V. Laugier after Louis David.
75 — Full length standing. Superb proof before all letters.
With margin lacking the plate-mark. Large folio.
8.7.13.

359 NAPOLEON.

Aquatint by F. Arnold after a drawing by H. Dahling.
120 — Full length standing. Impression with the inscrip-
tion, printed in colors and touched up with the brush.
8.7.13. With margin lacking the plate-mark. Small folio.

360 NAPOLEON.

8 — Mezzotint by S. W. Reynolds after a drawing by Charlet. Full length standing. Open letters proof. With very large margin. Folio.

R.F.

361 NAPOLEON.

12 — Line-engraving by Prevost after David. On horseback. Fine impression with the inscription, printed on India paper. With very large margin. Small folio.

362 NAPOLEON AU MONT SAINT BERNARD.

37 50 Line-engraving by Massard after a painting by David. Superb proof before all letters, printed on India paper. With very large margin. Elephant folio.

363 RENTREE DE NAPOLEON LE GRAND.

125 — Stipple and line engraving by Mariage after the engraver's own drawing. On horseback surrounded by allegorical figures. Superb impression with the inscription, printed in colors. With large margin. Large folio.

8.7.B.

364 NAPOLEON.

125 — Stipple and line engraving by J. J. F. Tassaert and finished by Cazenave after a drawing by Naudet. On horseback. Fine impression with the inscription, printed in colors. With margin, but lacking the plate-mark. Folio.

8.7.B.

VERY SCARCE.

365 NAPOLEON.

37 50 Stipple engraving by Darcis after a painting by C. Vernet. On horseback. Fine impression with the inscription. With margin trimmed to the plate-mark. Small folio.

8.7.B.

366 NAPOLEON.

22 50 Line-engraving by F. A. David. On horseback. Very fine proof with the artist's name only. With margin trimmed to the plate-mark. Folio.

8.7.B.

367 NAPOLEON.

2 — Stipple by Simon after a drawing by C. Vernet. On horseback. Fine impression with the inscription. With margin lacking the plate-mark. Folio.

Lex

368 NAPOLEON.

16 — 8.7.B.

Stipple by N. Schenker after a drawing by C. Vernet. On horseback. Very fine impression with the inscription, colored with the brush. With large margin. Small folio.

369 NAPOLEON.

75 —

Stipple and line engraving by Chataigner after the engraver's own drawing. On horseback. Very fine, brilliant impression in colors and touched up with the brush. With margin trimmed to the plate-mark. A small piece of the right sky had been torn out and is carefully reset. Small folio.

VERY SCARCE.

370 NAPOLEON.

92 50 8.7.B.

Mezzotint by Rugendas after the engraving by Chataigner. On horseback. Very fine impression with the inscription, colored with the brush. With margin showing the plate-mark. Small folio.

371 NAPOLEON.

125 — 8.7.B.

Line-engraving by Charon after a drawing by Mollet. On horseback. Fine impression with the inscription, printed in colors. With margin trimmed to the plate-mark. Small folio.

372 ANOTHER IMPRESSION OF THE SAME.

9 — Higgins

Very fine, printed in black. With margin just showing the plate-mark. Small folio.

373 NAPOLEON.

115 — 8.7.B.

Aquatint by Jazet. On horseback. Impression with the inscription, printed in colors and touched up with the brush. With margin trimmed to the plate-mark. Not an early impression. Large folio.

374 NAPOLEON.

12 —

Lithograph by G. Bodmer after the painting by H. Vernet. On horseback. Very fine impression with the inscription. With small margin. Large folio.

375 NAPOLEON.

4 — Mezzotint by S. A. Edwards. Busts in clouds. Very fine impression with the inscription, printed on India paper and signed in pencil by the artist. With untrimmed margin. Folio.

OR 7.

The first impression taken from the finished plate.—S. A. E.

376 NAPOLEON A SAINTE HELENE.

29 — Aquatint by Jazet. Full length standing. Very fine and brilliant proof before all letters. With margin trimmed to the plate-mark. Large folio.

8.7.B.

377 NAPOLEON AND MARIE LOUISE.

13 — Mezzotint by Gio. Bigatti after the engraver's own design. Three-quarter length. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Small folio.

378 NAPOLEON ET SON FILS.

17 — Line-engraving by F. Weber after a painting by Steuben. Fine impression with the inscription, on plate paper. With large margin showing the plate-mark. Folio.

Scribner

379 PASSAGE DU PONT D'ARCOLE.

3 — Stipple and line-engraving by Fyain and Chaponnier after a drawing by Lembert. Impression with the inscription. With large margin. Folio.

BIVOUAC DE S. M. L'EMPEREUR.

Aquatint by Levachez after the artist's own drawing. Fine impression with the inscription. With margin, but lacking the plate-mark. Small folio. (2)

380 THE SITTING OF THE COUNCIL OF FIVE HUNDRED AT ST. CLOUD.

385 — Stipple by F. Bartolozzi after a drawing by F. Vieira Portuensis. Superb impression with the inscription, printed in colors. With large margin. Large folio.

8.7.B.

381 BONAPARTE DISSOLVING THE COUNCIL OF FIVE HUNDRED HELD AT ST. CLOUD, Nov. 10th, 1799.

3 — Mezzotint published by D. Gally. Fine impression with the inscription. With margin showing the plate-mark.

382 NAPOLEON AND HIS GENERALS.

13 — Aquatint by W. Bromley after a painting by Le Gros. Very fine impression with the inscription. With large margin. Folio.

383 REVUE DU GAL. BONAPARTE P.ER. CONSUL.

9 — Line-engraving by Pauquet finished by J. Mécou after a drawing by I. Isabey and Vernet. Very fine impression with the inscription. With large margin, but lacking the plate-mark. Elephant folio.

384 ANOTHER IMPRESSION OF THE SAME.

5 — Very fine impression with the inscription. With large margin, but lacking the plate-mark. With Isabey's stamp. Elephant folio.

Sloog

385 BONAPARTE REVIEWING THE CONSULAR GUARDS.

105 — Mezzotint by Charles Turner after a painting by I. J. Masquerier. Very fine and brilliant impression with the inscription. With margin, but lacking the plate-mark. Elephant folio.

8.7.13.

386 ALLEGORIE SUR LA PAIX.

Line-engraving by J. L. Julien. Open letter proof. With margin trimmed closely to the plate-mark. Folio.

1 —

Pike

LES EFFORTS ET L'IMPUISSANCE DE L'ATHEISME.

Line-engraving. Impression with the inscription. With margin, but lacking the plate-mark. Folio. (2)

387 BONAPARTE DONNANT LA PAIX A L'EUROPE.

1 — Line-engraving by F. A. David after a drawing by Monnet. Fine impression with the inscription. With large margin. Slightly foxed. Large folio.

Pike

388 LE CONGRES DE VIENNE.

16 — Stipple and line engraving by J. Godefroy after a painting by I. Isabey. Very fine and brilliant impression with the inscription. With untrimmed margin (deckel edges). Elephant folio. Also the key. (2)

Sloog

389 PACE CONCLUSA FRA IL GEN^LE. IN CAPO BONAPARTE, ED I PLENIP^RI. DI S.S. PIO VI. Seguita a Tolentino il di 19 Febr^jo. 1797.

3 — Line-engraving by A. Poggioli after a drawing by G. Beys. Impression with the inscription. With margin showing the plate-mark. Foxed. Folio.

ORDINE DEL DIRETTORIO ESECUTIVO DI PARIGI PRESENTATO A S.S. PIO VI. Dal general Frances doppo l'invasione delle truppe in Roma.

In the same state and condition as the foregoing one. Folio. (2)

390 LE TRIOMPHE DE NAPOLEON.

Line-engraving by F. A. David after Monnet. Very
2 — fine proof before all letters. With margin, but lacking the plate-mark. Folio.

Lex LE TRIOMPHE DE LA REPUBLIQUE.

In the same state and condition as the foregoing, but with margin showing the plate-mark. Folio. (2)

391 RAGIONE DE STATO. (Napoléon annonçant à Joséphine son divorce.)

Etching by A. M. Gili after the painting by F. Didioni.
15 — Very fine proof before all letters, signed in pencil by the engraver. With a dedication written in ink by the painter. With very large margin. Folio.

392 SACRE DE NAPOLEON: LES ONCTIONS.

Line-engraving by D'Elvaux after a drawing by I.
3 — Isabey. Superb proof with the artists' names only in traced letters. With margin, but lacking the plate-
Ring mark. Folio.

393 NAPOLEON.

The Foundation of the Légion d'Honneur. Line-
20 — engraving by F. A. David after his own design. Very
& 7 p. fine proof with the artist's name only. With large margin. Folio.

NAPOLEON II (Roi de Rome).

1811–1832.

Only son of Napoleon and Marie Louise; born in Paris and died in Schoenbrunn (Austria).

394 ROI DE ROME.

61 — Stipple published by Boulard. Bust in circular border on a base. Very fine and brilliant impression with the inscription, printed in colors. With large margin. Folio.

E. F. B.

395 ROI DE ROME.

2 — Stipple by Benoist Jeune after a drawing by J. Goubaud. Full length in his crib. Superb proof with the artists' names only. With untrimmed margin (deckel edges). Folio.

Sloog

With the painter's stamp.

396 ROI DE ROME.

30 — Line-engraing by A. Lefebre after a painting by P. P. Prud'hon. Full length sleeping on the grass. Superb proof before all letters, printed on India paper. With large margin. Folio.

E. F. B.

397 THE FIRST HOBBY HORSE.

25 — Stipple by J. Conde after the engraver's own drawing. Very fine and brilliant impression with the inscription. With margin trimmed to the engraved border at the top and sides, at the bottom the publication-line is lacking. Folio.

Kennedy

S. M. LE ROI DE ROME.

Line-engraving by A. Desnoyers after a painting by F. Gérard. Oval bust in rectangular border. Fine impression with the inscription. With large margin. Large 4to. (2)

398 ROI DE ROME.

25 — Aquatint by Jazet. On horseback. Very fine proof before all letters. With margin trimmed to the plate-mark at the top and sides, but showing it at the bottom. Folio.

E. F. B.

JEROME BONAPARTE (Roi de Westphalie).

1784–1860.

Brother of Napoleon I. Married in 1803 Miss Paterson of Baltimore. King of Westphalia and afterwards Prince of Montfort.

399 JEROME BONAPARTE.

7 50 Stipple engraving by Louis Rados after a drawing by J. B. Bosio. Full length standing. Very fine impression with the inscription. With margin showing the plate-mark. Large folio.

400 JEROME BONAPARTE.

8 — Stipple and line-engraving by J. L. Potrelle et M. Gudin after a drawing by Madame Kinson. Full length standing. Fine impression with the inscription. With small margin lacking the plate-mark and most of the inscription space, which shows only the artists' names. Large folio.

401 JEROME BONAPARTE.

5 — Line-engraving by J. G. Muller and Frederic Muller after a drawing by Mde. Kinson. Oval bust in rectangular border. Very fine and brilliant open letters proof. With large margin. Folio.
Meder

402 JEROME BONAPARTE.

3 — Stipple engraving by L. C. Ruotte after a painting by Mde. Kinson. Half length. Fine impression with the inscription. With small margin lacking the plate-mark. Folio.
Meder

JOSEPH BONAPARTE.

1768–1844.

Eldest brother of Napoleon I. He married in 1777 the sister-in-law of Bernadotte. After the downfall of Napoleon he came to the United States under the name of Comte de Survilliers and lived here from 1815 to 1832.

403 JOSEPH BONAPARTE.

8 — Stipple engraving by L. C. Ruotte after a painting by R. Lefevre. Half length. Very fine and brilliant impression with the inscription. With untrimmed margin (deckel edges). Folio.
Mrs B.

404 JOSEPH BONAPARTE.

2 — R 7.

Stipple and line engraving by A. Verico after a drawing by Vicart. Oval bust in rectangular border. Fine impression with the inscription. With untrimmed margin (deckel edges). Folio.

405 JOSEPH BONAPARTE.

110 — E. 7. B.

Stipple engraving by Louis Rados after a drawing by J. B. Bosio. Full length standing. Very fine and brilliant impression with the inscription, printed in colors. With margin, but lacking the plate-mark. Large folio.

406 JOSEPH BONAPARTE.

2 —

Mezzotint by S. W. Reynolds after a painting by J. Goubaud. Three-quarter length sitting. Impression with the inscription. With margin showing the plate-mark. Folio.

LOUIS NAPOLEON (Bonaparte).

1778–1846.

Brother of Napoleon. Married Hortense, daughter of Josephine. Became King of Holland, abdicated in 1814 and retired to Florence under the name of Comte de Saint Leu.

407 LOUIS NAPOLEON.

32 50 E. 7. B.

Stipple engraving by Chaponier after a drawing by Swebach. Three-quarter length. Superb impression with the inscription, printed in colors. With margin trimmed to the plate-mark. 4to.

408 LOUIS NAPOLEON.

1 — pike

Aquatint by L. Carduin after a drawing by C. Willemin. On horseback. Very fine impression with the inscription. With large margin. Folio.

409 LOUIS NAPOLEON.

15 —

Stipple by L. C. Ruotte after the drawing by Gregorius. Half length. Superb proof with the artists' names only. With untrimmed margin (deckel edges). Folio.

410 LOUIS NAPOLEON.

12 50 —

Stipple by Louis Rados after a drawing by G. B. Bosio. Full length standing. Superb proof with the artists' names traced with the needle. With small margin at the sides and bottom, at the top cut closely to the engraved surface and remargined. Two tears repaired at the top. Large folio.

NECKER (Jacques).

1732–1804.

French diplomatist and financier. Was a witness of the Revolution and retired to Switzerland in 1790.

411 NECKER.

1 50 King

Etching finished with the graver by A. de Saint Aubin after a painting by J. S. Duplessis. Oval bust in rectangular border. Fine impression with the inscription. With small margin lacking the plate-mark. Small folio.

412 NECKER.

1 – pike

Etching finished with the graver by Dembrun after Queverdo and Duval. Oval bust in rectangular ornamental border. Fine impression with the inscription. With margin showing the plate-mark. Small folio.

413 NECKER.

1 – pike

Stipple and line engraving published by the brothers Klauber after a painting by Duplessis. Oval bust in rectangular border. Fine impression with the inscription. With very large margin. Large 4to.

414 LE RAPPEL DE MONSIEUR NECKER.

2 – D.M.

Etching finished with the graver by G. S. Gaucher after a drawing by I. H. E. Very fine and brilliant impression with the inscription. With large margin. Folio.

NELSON (Horatio).

1758–1805.

The greatest English admiral. Fought against Napoleon and died on board the "Victory" at the battle of Trafalgar.

415 NELSON.

31 – mrh

Mezzotint by W. Say after a painting by Sir W. Beechey. Three-quarter length. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Slightly creased. Folio.

416 THE DEATH OF NELSON.

2 –

Line-engraving. Superb proof before all letters. With margin showing the plate-mark. Large folio.

NEY (Michel).

1769–1815.

Marshal of the army of Napoleon. He commanded the rear-guard in the retreat from Moscow; was made a peer after the restoration in 1814, and commanded the Old Guard at Waterloo. He was condemned by the House of Peers as a traitor and shot.

417 NEY.

5 — Line-engraving by A. Tardieu after a painting by F. Gérard. Bust. Very fine impression with the inscription, but before the date and the publication-line. With large margin. Small folio.

NICOLAS I.

1796–1855.

Czar of Russia. Fought with his brother Alexander against Napoleon.

418 NICOLAS I.

3 — Line-engraving by I. H. Robinson after a painting by G. Dawe. Three-quarter length. Very fine open letter proof printed on India paper. With margin lacking the plate-mark. A water-stain in the right lower corner. Folio.

MADEMOISELLE LEGUAY D'OLIVA.

French actress who impersonated Marie Antoinette in the celebrated case of the Necklace.

419 Mlle. D'OLIVA.

3 50 Line-engraving by Legrand after a drawing by Pujos. Oval bust in rectangular border. Impression with the inscription. With margin but lacking the plate-mark on three sides.

King

420 Mlle. D'OLIVA.

Stipple engraving. Bust in oval. Good impression with the inscription. With large margin. 4to.

6 50

ANOTHER PORTRAIT OF THE SAME.

Aquatint. Good impression with the inscription, colored with the brush. With margin, but lacking the plate-mark.

82 7.

ANOTHER PORTRAIT OF THE SAME.

Stipple by F. Bartolozzi. Fine impression, printed in red. The margin trimmed to the engraved border. (3)

WILLIAM II as Prince of Orange.

1792–1849.

King of Holland. Fought with Wellington against Napoleon.

421 PRINCE OF ORANGE.

11 — Line-engraving by F. Lignon after a painting by J. Odevaere. Full length standing. Very fine and brilliant impression with the inscription. With margin, but lacking the plate-mark. Large folio.

422 PRINCE OF ORANGE.

30 — Mezzotint by Ch. Turner after a painting by I. S. Copeley. Half length. Very fine and brilliant impression with the inscription. With margin showing the plate-mark at the top and sides, but lacking it at the bottom. Folio.

g. 7B.

OUDINOT (Charles Nicolas, Duc de Reggio).

1767–1847.

French general, called by his friends "Le Bayard de l'armée." He distinguished himself during the German and Russian wars.

423 OUDINOT.

1 — Line-engraving by Forster after a painting by R. Le Fèvre. Oval bust in rectangular border. Fine impression with the name of the personage in open letters. With margin lacking the plate-mark. Folio.

pike

DON MANUEL DE GODOY (Prince de la Paix).

1767–1851.

Spanish diplomatist. At first against France but in 1801 made a treaty with Louis Napoleon. After the revolution of 1811 he followed Charles IV in his exile to Rome.

424 PAIX.

5 — Line-engraving by J. B. Fosseyeux after a painting by Steven. Full length standing. Fine impression with the inscription. With very large margin. Folio.

g. 7B. ANOTHER PORTRAIT OF THE SAME.

Line-engraving by T. L. Enguidanos after a drawing by Rivelles. On horseback. Very fine and brilliant impression with the inscription. With small margin lacking the plate-mark. Large folio. (2)

PAOLI (Pascal).

1726–1807.

Celebrated Corsican, member of the French Convention. Went to England to establish the freedom of Corsica. He died in London.

425 PAOLI.

1 50 King

Etching finished with the graver by B. L. Henriquez after a painting by Min. Drelling. Bust in border. Very fine impression with the inscription. With margin showing the plate-mark. Folio.

426 PAOLI.

45 — 2.7B.

Mezzotint by R. Houston after a painting by P. Gherardi. Full length standing. Fine impression with the inscription. With large margin showing the plate-mark. Folio.

PETION DE VILLENEUVE (Jerome).

1753–1793.

French lawyer and member of the Convention. Was sent to Varennes to bring back the King. He committed suicide.

427 PETION.

12 50 R.7.

Aquatint by Le Vachez fils after a drawing by Laplace. Oval bust in rectangular border. Magnificent impression with the inscription printed in colors. With large margin showing the register-mark. Folio.

A superb specimen of color printing.

PETIT (Antoine).

1718–1794.

French surgeon who took care of Louis XVI. He was a member of the Academy.

428 PETIT.

4 — R.7.

Etching finished with the graver by C. Macret after the engraver's own drawing. Oval bust in rectangular frame. Fine impression with the inscription. With large margin. 4to.

PICHEGRU (Charles).

1761–1804.

French general who took part in the campaign of Holland. Afterwards he plotted with G. Cadoudal against Napoleon; was arrested and strangled himself to death.

429 PICHEGRU.

3 – wheelwright

Mezzotinted aquatint by Coqueret after a drawing by Hilaire le Dru. Full length standing. Fine impression with the inscription. With margin showing the plate-mark. Large folio.

430 PICHEGRU.

2 – Dm.

Aquatint published by I. Decker after a drawing by Hilaire le Dru. Full length standing. Very fine impression with the inscription, printed in bistre. With small margin lacking the plate-mark. Small folio.

431 PICHEGRU.

1. – pike

Stipple and line engraving by an unknown engraver. Bust in oval. Fine impression with the inscription. With margin showing the plate-mark. 4to.

432 PICHEGRU.

60 – G.F.B.

Mezzotint by C. H. Hodges after the engraver's own drawing. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With margin showing the plate-mark. Folio.

PIERRE LEOPOLD (Ferdinand III).

1769–1804.

Grand Duke of Tuscany and Archduke of Austria, younger son of the Emperor Leopold II, whom he succeeded as Grand Duke in 1790. He reigned until 1799 and from 1814 to 1824. Up to 1813 he was an ally of Napoleon.

433 PIERRE LEOPOLD.

2 – Dm.

Line-engraving by C. Faucci after a drawing by G. Macpherson. Oval bust in rectangular ornamental border. Very fine and brilliant impression. With large margin. Folio.

PLATOFF (Count).

1765–1818.

Hetman of the Cossacks. Fought against Napoleon in the retreat of Moscow and at the battle of Leipzic.

434 PLATOFF.

1 50 Stipple by J. Godby after a painting by Orslofski. On horseback. Very fine impression with the inscription. With small margin lacking the plate-mark. Folio.

POISSON (Jeanne Antoinette, Marquise de Pompadour).

1721–1764.

The chief mistress of Louis XV. While she developed art and literature in France, she interfered most disastrously in foreign affairs.

435 POMPADOUR.

25 – 8. 7. Mezzotint by James Watson after a painting by Francois Boucher. Circular bust in rectangular border. Superb proof with the artists' names only. With small margin showing the plate-mark. Small folio.

ANOTHER PORTRAIT OF THE SAME.

Reversed reduction of the above portrait. Mezzotint, engraver unknown. Impression with the inscription. With very large margin. Small 4to. (2)

RAPP (Jean).

1773–1821.

Celebrated French general who was praised by Napoleon at Austerlitz, Jena, and Dantzig.

436 RAPP.

52 50 8. 7. 13, Aquatint by Charon after a painting by Aubry. Full length standing. Very fine and brilliant impression with the inscription, printed in colors and touched up with the brush. With small margin showing the plate-mark. Folio.

FRANCOISE MARIE ANTOINETTE SAUCEROTTE, (Mademoiselle de Raucourt).

1756–1815.

French actress who was imprisoned during the Revolution. She had the direction of the French theatres during the Empire.

437 RAUCOURT.

4 — Stipple engraving by L. C. Ruotte after a painting by Gros. Half length. Very fine and brilliant impression with the inscription. With untrimmed margin (deckel edges). Folio.

8.7/B.

REGNIER (Claude Antoine, Duc de Massa).

1746–1814.

French lawyer and diplomatist. As minister of justice he directed the trial of Cadoudal and Pichegru.

438 REGNIER.

1 50 Stipple engraving by Elizabeth G. Herhan. After a drawing by J. Guerin. Bust in oval. Fine impression with the inscription. With small margin showing the plate-mark. Folio.

mw.

REVOLUTION.

439 LE CAUCHEMAR DE L'ARISTOCRATIE. LE GEOVA DES FRANCAIS.

22 50 Vignettes. Stipples by Provost. Impressions with the inscriptions printed in colors. With margins lacking the plate-marks. 8vo.

8.7/B. TOUS LES HOMMES SONT APPELLES EGALLEMENT. . .

Stipple by la Citoyenne Montalant after a drawing by Charpentier. Impression with the inscription, printed in colors. With margin lacking the plate-mark.

LE BOUCLIER NATIONAL.

Aquatint by Villeneuve. Impression with the inscription and small margin showing the plate-mark at the sides only. 4to. (4)

440 SERMENT DU JEU DE PAUME A VERSAILLES LE 20 JUIN 1789.

Engraving by Berthault after Prieur. Impression with the inscription. With large margin. Small folio.

4 —

ANOTHER ENGRAVING AFTER THE SAME SUBJECT.

Etching by Guerin after Moreau le Jeune. Impression with the inscription. With small margin lacking the plate-mark. Inlaid. 12mo.

SOIREE DU 30 JUIN 1789.

Aquatint ascribed to J. F. Janinet. Impression with the inscription, colored with the brush. With margin showing the plate-mark. Small folio. (3)

441 SERMENT DU JEU PAUME A VERSAILLES LE 20 JUIN 1789.

Line-engraving by Bertault after a drawing by Prieur. Impression with the inscription. With large margin. Small folio.

16 —

VUE DU CHAMP DE MARS LE 12 JUILLET 1789.

Aquatint ascribed to Guyot, published by Basset. Impression with the inscription colored with the brush. Torn in two and very skilfully repaired. Small folio. (2)

442 TAKING OF THE BASTILLE.

Stipple by W. Nutter after a painting by H. Singleton. Very fine proof with the artists' names and the publication line only in traced letters. With margin showing the plate-mark. A couple of tears in the inscription space repaired. Large folio.

18 —

PRISE DE LA BASTILLE.

Etching finished with the graver by Helman after a drawing by C. Monnet. Fine impression with the inscription. With very large margin. Folio.

LE IX FLOREAL AN VII. (The assassination of the French envoys to the congress of Rastatt.

Etching finished with the graver by Helman after a drawing by C. Monnet. Fine impression with the inscription. With small margin lacking the plate-mark. Folio. (3)

443 LE 31 MAY 1793.

Stipple by J. J. F. Tassaert after a drawing by F. J. Harriet. Fine impression with the inscription, colored with the brush. With small margin lacking the plate-mark. Large folio.

24 —

FETE DE LA LIBERTE.

Line-engraving by R. Vinkeles and D. Vrydag after a drawing by J. Kuyper. Fine impression with the inscription. With untrimmed margin (deckel edges). Folio. (2)

ARMAND EMMANUEL DU PLESSIS, (Duc de Richelieu).

1766–1822.

Emigrated from France about 1789 and was in the Russian service during the Revolutionary and Napoleonic periods and fought against Napoleon. He returned to France in 1814, became premier, and signed the treaty with the Allies in 1815.

444 RICHELIEU.

Line-engraving by Vangelisti after a painting by Gault de Saint Germain. Full length standing. Very fine impression with the inscription. With large margin. Large folio.

3 —

Mw.

LOUIS RENE EDOUARD, Cardinal de Rohan.

1734–1803.

Ambassador of France to the Court of Vienna. Was infatuated with Marie Antoinette and concerned in the "Necklace" affair. He died in exile at Ettenheim.

445 CARDINAL ROHAN.

Etching finished with the graver by Voyé le Jeune after the engraver's own drawing. Oval bust in rectangular border. Fine early impression before the change in the inscription. With margin showing the plate-mark. Small folio.

5 —

R 7.

ANOTHER PORTRAIT OF THE SAME.

Aquatint ascribed to J. F. Janinet. Impression with the inscription, colored with the brush. With large margin. 4to. (2)

ROLAND (Manon Jeanne Philipon, Madame).

1754–1793.

The wife of Roland de la Platière, a famous adherent of the Revolution. Her salon in Paris was the headquarters of the Republicans and Girondists, 1791-93. She was arrested and guillotined.

446 ROLAND.

Line-engraving by an unknown engraver. Bust in oval. Impression with the inscription. With small margin lacking the plate-mark. 8vo.

10 –

Hw.

ANOTHER PORTRAIT OF THE SAME.

Aquatint by Chrétien after a drawing by Fouquet. Bust in circle. Impression with the inscription. With margin showing the plate-mark. 12mo. (2)

ROUSSEAU (Jean Jacques).

1712–1778.

French writer and philosopher. One of the precursors of the Revolution. The Convention in 1794 decided to have his body removed to the Pantheon.

447 AUX MANES DE JEAN JACQUES ROUSSEAU.

Etching finished with the graver by P. Maleuvre after a painting by Paul. Subscription proof. Very fine impression with the inscription. With margin showing the plate-mark. A small tear repaired. Folio.

2 –

R. F. B.

448 ROUSSEAU.

Etching finished with the graver by Ingouf le Jeune after the bust. Oval bust in rectangular border. Very fine impression with the inscription. With small margin showing the plate-mark. 4to.

1 –

Pike

449 ROUSSEAU.

Mezzotint by C. Corbutt after a painting by A. Ramsay. Half length. Fine impression with the inscription. With margin showing the plate-mark. Folio.

10 –

mw.

450 ROUSSEAU.

Line-engraving by J. E. Nochez after a painting by A. Ramsay. Half length. Very fine impression with the inscription, the name of the personage in open letters. With small margin showing the plate-mark. Folio.

25 –

SABRAN (Madame la Marquise de).

Wife of Maxime de Sabran, member of the Convention.

451 SABRAN.

13 — Stipple engraving by D. Berger after a painting by Mme. Vigée Le Brun. Bust in oval. Very fine and brilliant impression with the inscription. With large margin. Folio.

SAINT GEORGE (Chevalier de).

1745–1801.

Fencing master. He went to London and became famous for his fencing bout with Le Chevalier d'Eon.

452 SAINT GEORGE.

8 — Mezzotint by W. Ward after a painting by M. Brown. Half length. Impression with the inscription. With margin showing the plate-mark. Folio.

mw.

SAINT GERMAIN (Comte de).

?–1784.

Famous astrologer who was born in Germany and went to France in 1740.

453 SAINT GERMAIN.

17 — Etching finished with the graver by N. Thomas after the engraver's own drawing. Half length in border. Very fine proof with the inscription on the tablet but before the dedication in the lower margin. With margin, but lacking the plate-mark. Folio.

R 7.

SAINT MEMIN (Charles Balthazar Julienne Fevrel de).

Painter who emigrated to America. Returned afterwards to France, where he became Director of the Musée de Dyon.

454 SAINT MEMIN.

15 — Mezzotint probably by Saint Memin himself. Bust in circle. Superb proof before all letters. With large margin. 12mo.

R 7.

SEZE (Raymond, Comte de).

1748–1828.

French lawyer who defended Louis XVI before the Convention.

455 SEZE.

1 50 Lithograph by A. Lecomte after a painting by G. Trioson. Three-quarter length sitting at a table. Impression with the inscription. With large margin. Folio.

mw.

SMITH (William Sidney).

1764–1840.

English admiral. Defended Saint Jean d'Acre against Napoleon. His escape from the Temple in 1797 is as famous as that of Latude.

456 SMITH.

11 — Mezzotint by W. Say after a painting by R. Ker Porter. Full length standing. Impression with the inscription, colored with the brush. The margin trimmed to the engraved surface at the top and sides, at the bottom just below the publication-line. Large folio.

457 SMITH.

1 50 Stipple by A. Cardon and J. Mitan after a painting by R. Ker Porter. Half length with a view of the defense of Saint Jean D'Acre below. Fine impression with the inscription. With margin trimmed almost to the engraved border. Folio.

458 DEFENCE OF THE BREACH AT ST. JEAN D'ACRE BY SIR SIDNEY SMITH.

60 — Stipple by A. Fogg after a painting by W. Hamilton. Magnificent impression with the inscription, printed in colors. With very large margin. Large folio.

m.w.

SOUVAROFF (Count Alexander).

1729–1800.

A celebrated Russian field-marshal of Swedish descent who fought against Napoleon.

459 SOUVAROFF.

77 50 Mezzotint by V. Green after a drawing made by Lieutenant Fries. Oval bust in rectangular border. Magnificent impression with the inscription, printed in colors. With very large margin. Folio.

8.7.B.

460 SOUVAROFF.

17 50 Mezzotint by Hodges after a painting by G. J. Kalichew. Half length in border. Superb proof with the name of the personage in open letters. With very large margin. Folio.

Mder

ANNE LOUISE GERMAINE NECKER (Baronne de Stael Holstein).

1766–1817.

Celebrated writer, daughter of Necker. She was disgraced by Napoleon and sent into exile.

461 MME. DE STAEL.

5 — Stipple engraving by J. Godly after a drawing by F. Rehberg. Oval bust in rectangular border. Fine open-letter proof. With margin lacking the plate-mark. Large 4to.

E.F.B.

ANOTHER PORTRAIT OF THE SAME.

Stipple and line engraving by P. L. Bouvier after the engraver's own drawing. Bust in circle. Fine impression with the inscription. With large margin. Large 4to. (2)

462 MME. DE STAEL.

3 — Line-engraving by Laugier after a painting by F. Gérard. Three-quarters length standing. Very fine impression with the inscription. With margin lacking the plate-mark. Small folio.

Mw.

TALLEYRAND-PERIGORD (Charles Maurice, Prince de).

1758–1838.

Celebrated French diplomatist. Ambassador to the Court of St. James's.

463 TALLEYRAND.

4 — Mezzotint by T. Hodgetts after a painting by Ary Scheffer. Three-quarter length standing. Fine open-letter proof. With large margin. Folio.

RZ7.

464 TALLEYRAND.

19 — Line-engraving by A. B. Desnoyers after a painting by F. Gérard. Full length sitting at his table. Very fine open-letter proof, with the engraver's stamp of the two antique heads. With margin, but lacking the plate-mark. Slightly foxed. Folio.

DOROTEE DE COURLANDE (Duchesse de Dino, Princesse de Talleyrand-Perigord et de Benevent).

1792–1862.

Wife of M. C. de Talleyrand.

465 DUCHESSE DE DINO.

Mezzotint by W. Wickinson after a painting by F. Gérard. Full length standing. Very fine proof before all letters. With margin showing the plate-mark at top and sides, but lacking it at the bottom. Large folio.

466 DUCHESSE DE DINO.

Stipple engraving by Mécou after a miniature by I. Isabey. Bust in oval. Superb proof before all letters. With large margin. 4to.

TALMA (François Joseph).

1763–1826.

French actor and favorite of Napoleon.

467 TALMA.

Line-engraving by Aubert after a drawing by Hollier. Oval bust in rectangular border. Very fine and brilliant impression with the inscription. With large margin. Folio.

468 TALMA.

Line-engraving by Laugier after F. Gérard. Half length in border. Superb proof before all letters, but with the vignette. With untrimmed margin (deckel edges). Folio.

469 TALMA.

Stipple and line engraving by Pft Augrand after a painting by Muneret. Oval bust in rectangular border. Very fine proof before the name of the personage. With margin, but lacking the plate-mark. Large 4to.

ANOTHER PORTRAIT OF THE SAME.

Line-engraving by F. Lignon after a painting by Picot. Half length in border. Very fine proof with the artists' names and the publication-line only in traced letters. With untrimmed margin (deckel edges). Small folio. (2)

LOUISE JULIE CAREAU (Madame Talma).

1756–1805.

French dancer and first wife of Talma, who divorced her in 1801. The salon of Mme. Talma was one of the most intellectual of the Consulate.

470 MME. TALMA.

16 — Stipple by Mécou after a miniature by I. Isabey. Bust in oval. Superb proof before all letters, printed on India paper. With very large margin. 4to.

E.F.B.

TURGOT (Anne Robert Jacques, Baron de l'Aulne).

1727–1781.

Celebrated French minister and economist. Disgraced by Louis XVI.

471 TURGOT.

6 — Etching finished with the graver by Henriquez after a drawing by Boze. Oval bust in rectangular border. Very fine and brilliant proof before all letters. With margin showing the plate-mark. Folio.

THEROIGNE DE MERICOURT (Anne Joseph).

1759–1817.

Born in Liège. The Amazon of the French Revolution. She died insane at the Salpetrière.

472 THEROIGNE.

40 — Etching and aquatint by Chretien after a drawing by Fouquet. Bust in circle. Fine impression with the inscription. With margin trimmed nearly to the engraved surface, leaving only enough space to show the inscription.

Kennedy

From the J. Soulavie Collection.

VERNET (Jean Emile Horace).

1789–1863.

French painter. Son of Carle Vernet. Military painter of the Empire.

473 L'ATELIER D'HORACE VERNET.

10 — Aquatint by Jazet after a painting by H. Vernet. Very fine proof before the title, but with the artists' names and the publication-line. With margin showing the plate-mark at top and sides, at the bottom it is trimmed closely to it. The right margin torn and repaired. Elephant folio.

VICTOR EMMANUEL I (Roi de Sardaigne).

1759–1824.

Lost his kingdom in 1796, but regained it at the Congress of Vienna in 1814. He resigned in 1821.

474 VICTOR EMMANUEL OF SARDAIGNE.

2 — Line-engraving by F. Anderloni after a drawing by A. Boucheron. Oval bust in rectangular border with a vignette below. Very fine and brilliant proof before the title and the dedication, but with the artists' names. With margin lacking the plate-mark. Folio.

VOLTAIRE (François Marie Arouet de).

1694–1778.

French writer who was one of the precursors of the French Revolution.

475 VOLTAIRE.

47 50 Line-engraving by an unknown engraver. Half length sitting at a table. Very fine impression with the inscription. With large margin on which an ornamental border is pasted. Folio.

OF THE GREATEST RARITY.

476 CHAMBRE DU COEUR DE VOLTAIRE.

12 — Etching finished with the graver by Née after a drawing by Duché. Very fine proof before all letters, but with the artists' names. With margin showing the plate-mark. Folio.

On the wall of the room are forty portraits, including one of Franklin.

WELLESLEY (Arthur Colley, Duke of Wellington).

1769–1852.

The famous Iron Duke. Fought against Napoleon and defeated him at Waterloo.

477 WELLINGTON.

125 — Aquatint by G. Maile and D. Havell after a painting by J. M. Wright. On horseback. Fine impression with the inscription, colored with the brush. With margin but lacking the plate-mark. Folio.

478 WELLINGTON.

6 — Aquatint and etching engraved by A. Aglio, H. S. Minasi and Stadler after a bust by Turnerelli. On horseback. Very fine and brilliant impression with the inscription, colored with the brush. With very large margin. Folio.

g. f. B.

479 WELLINGTON.

Mezzotint by H. Cousin after a painting by J. Lucas. Full length standing. Fine open letter proof. With large margin. Browned. Elephant folio.

40 —

WILHELM, KRONPRINZ VON WURTTEMBERG.

1781–1864.

Son of Frederick I. Became King in 1816. Brother-in-law of Jerome Bonaparte. Fought with the Allies against Napoleon.

480 WURTTEMBERG.

7 50 Line-engraving by F. Müller after the engraver's own drawing. Oval bust in rectangular border. Fine impression with the inscription. With margin showing the plate-mark. Folio.

Meder

WINTER (Jan Willem van).

1761–1812.

Dutch admiral.

481 ADMIRAL DE WINTER.

1 — Mezzotint by C. H. Hodges after a painting by E. Maaskamp. Half length in oval. With rectangular border. Very fine impression with the inscription. With large margin. Folio.

pike

WURMSER (Dagobert Sigismond, Comte de).

1724–1797.

Austrian general. Fought against Napoleon, was defeated and capitulated in Mantua.

482 WURMSER.

15 — Mezzotint by I. Young after a painting by Brand. Half length. Superb open letters proof. With large margin. Folio.

g. f. B.

ILA P88-D3041

LIBRARY
GETTY CENTER

1917 Mar. 29 NeAnH c.1
Anderson /Frederic R. Halsey col
88-P3041

3 3125 01171 252

THE ANDERSON GALLERIES INC.

THE ANDERSON AUCTION COMPANY

MADISON AVENUE AT FORTIETH STREET
NEW YORK

EXTRACT FROM THE WILL OF EDMOND DE GONCOURT

[TRANSLATED]

¶ My wish is that my Drawings, my Prints, my Curiosities, my Books—in a word these things of art which have been the joy of my life—shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the Auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes.

SALE OF THE ROBERT HOE LIBRARY

Part I.	April 24–May 5, 1911	$997,366.00
Part II.	January 8–19, 1912	471,619.25
Part III.	April 15–16, 1912	200,150.50
Part IV.	November 11–22, 1912	262,920.85
Total,		$1,932,056.60